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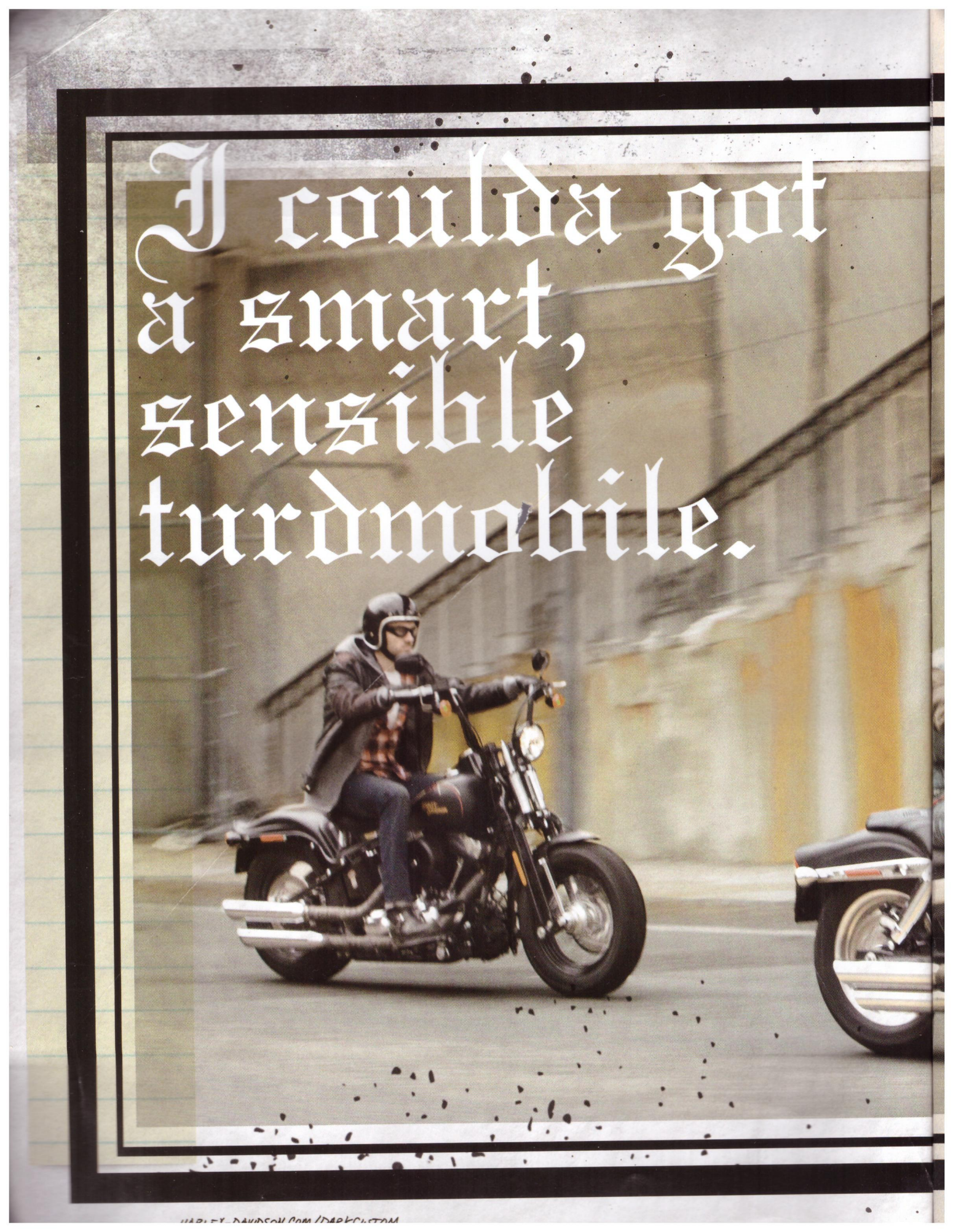
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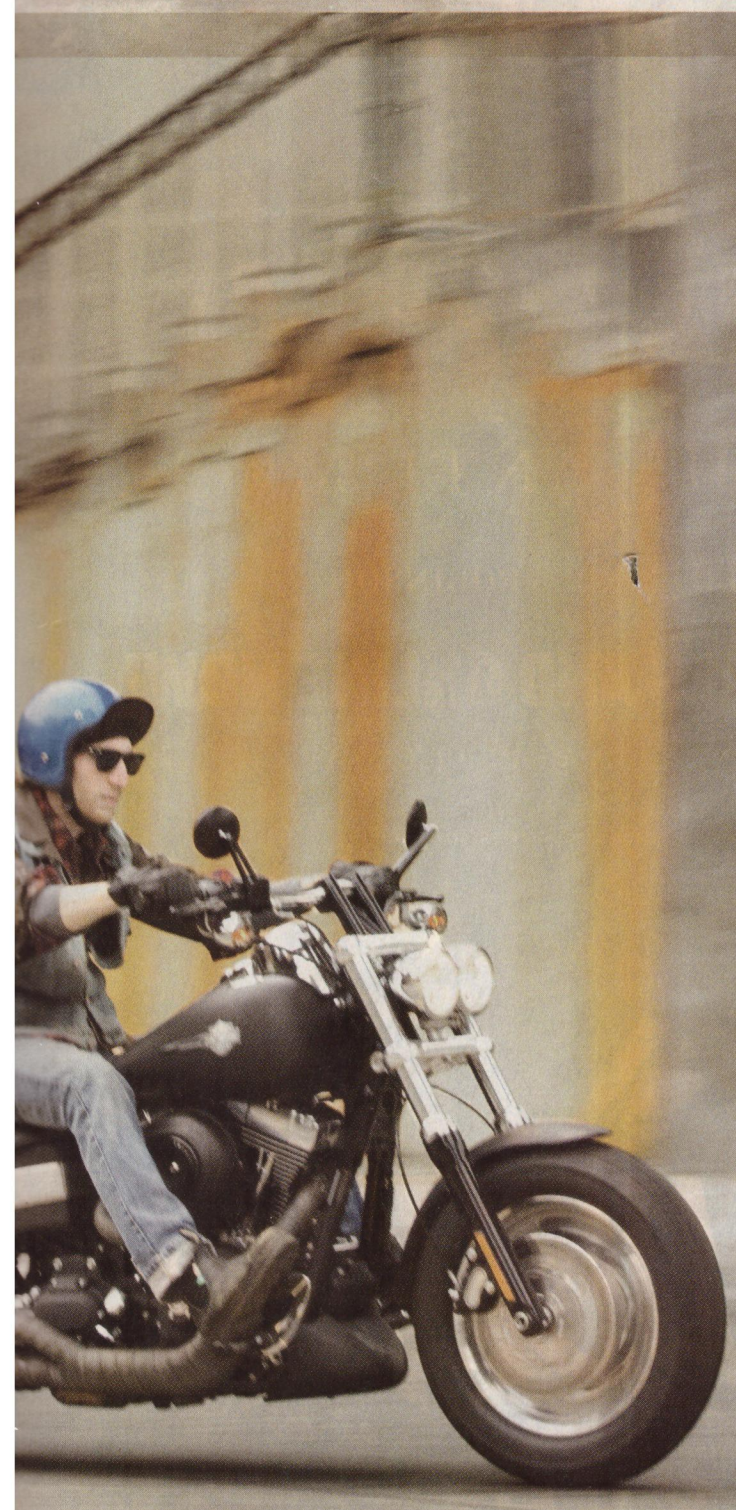

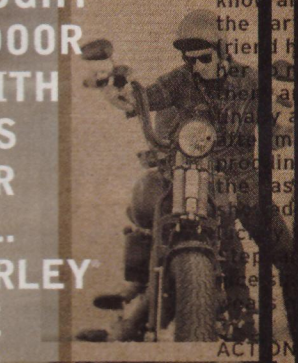

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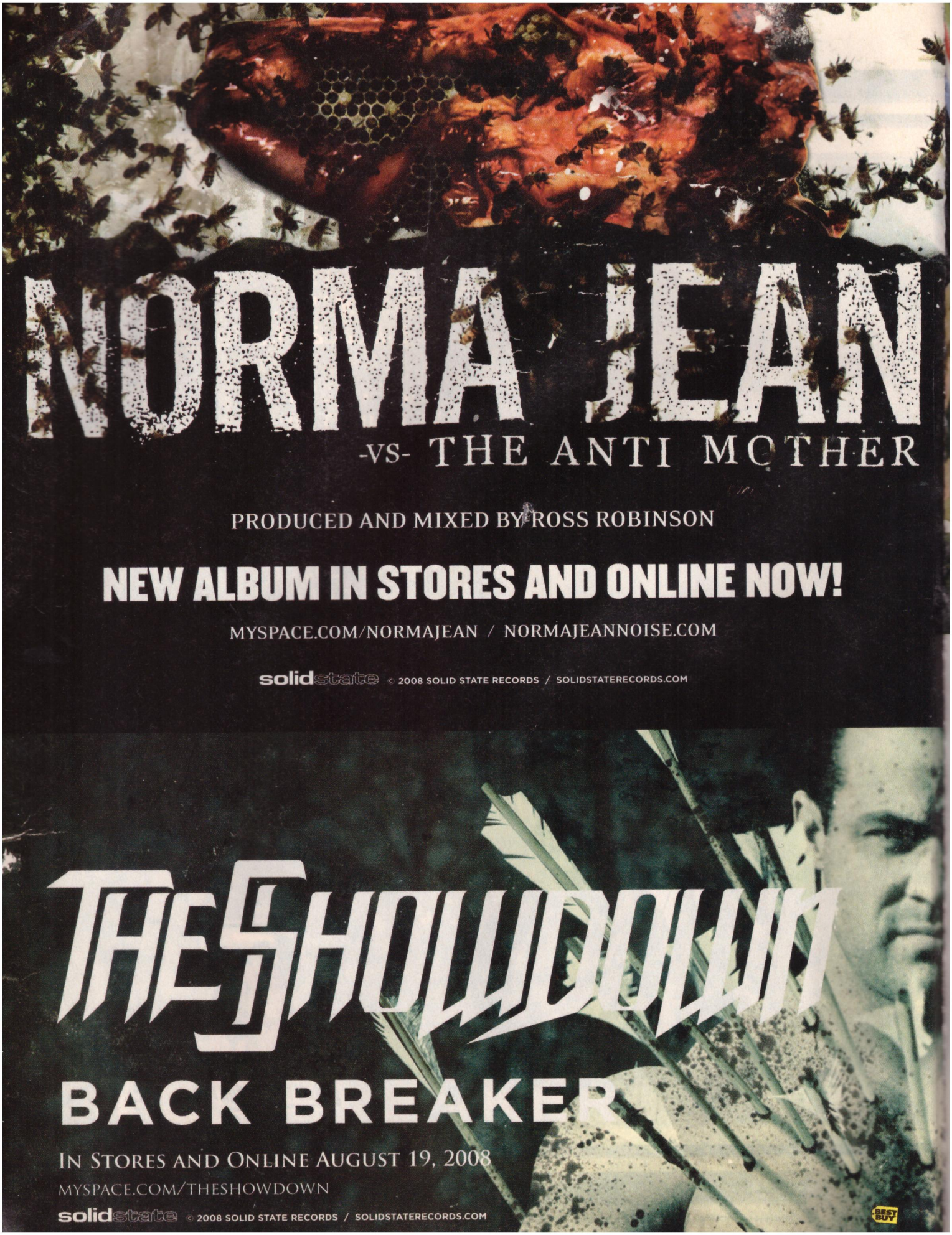
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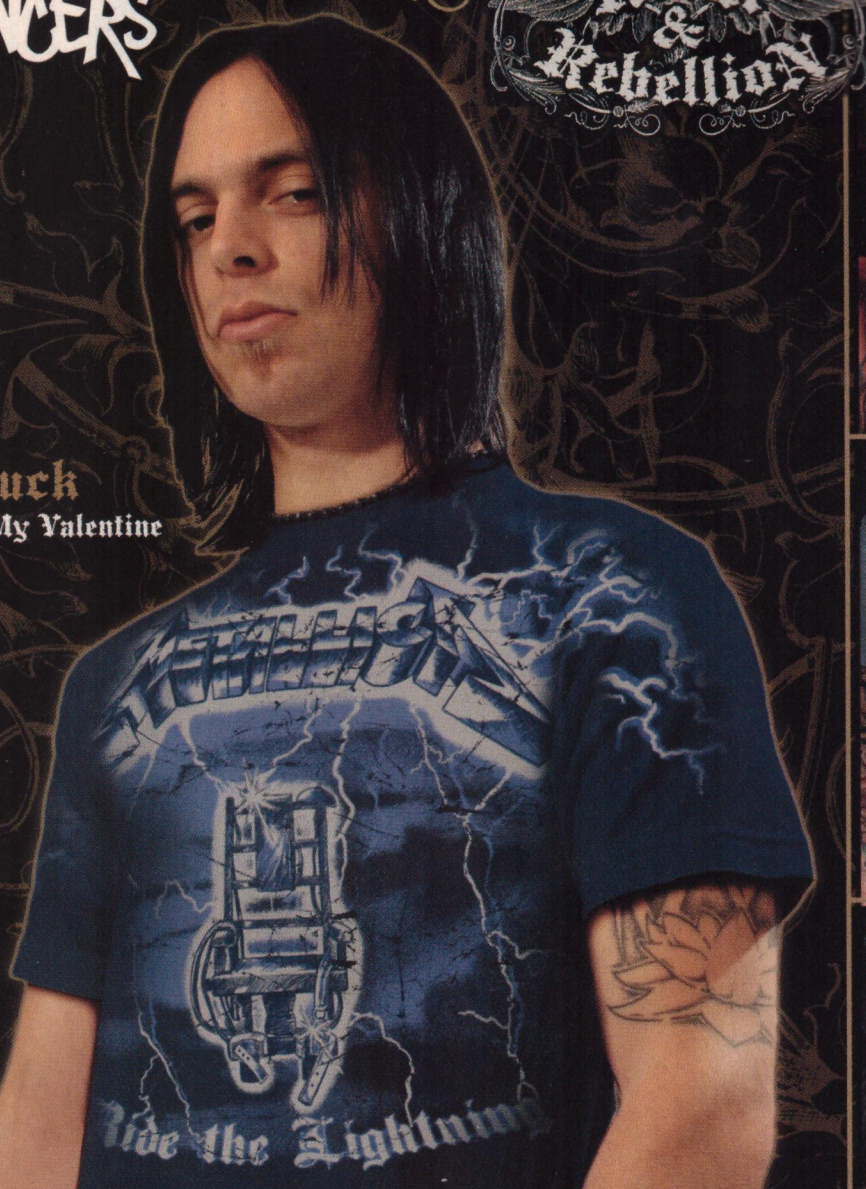
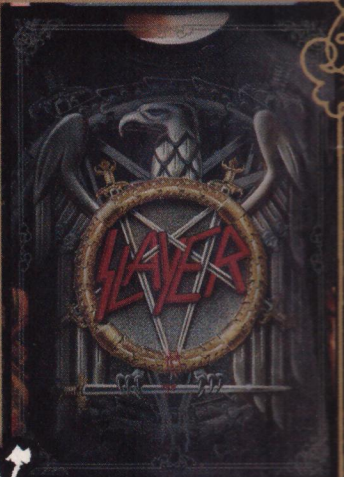


Matt Tuck
Bullet For My Valentine



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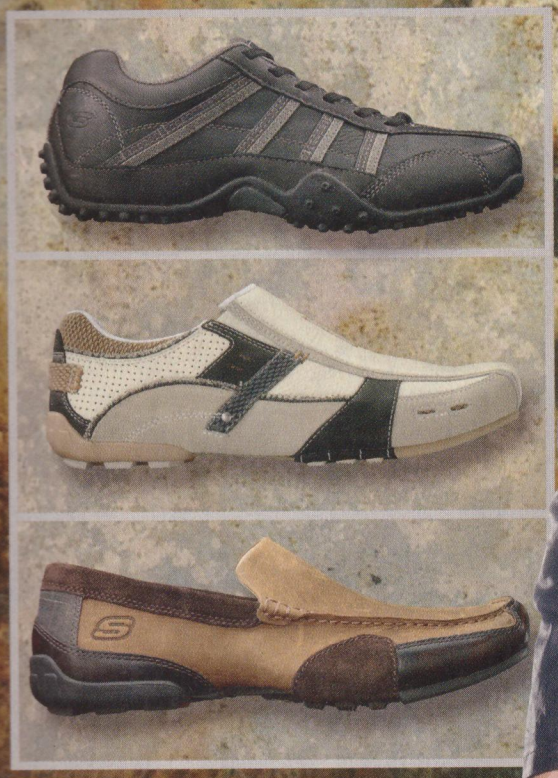

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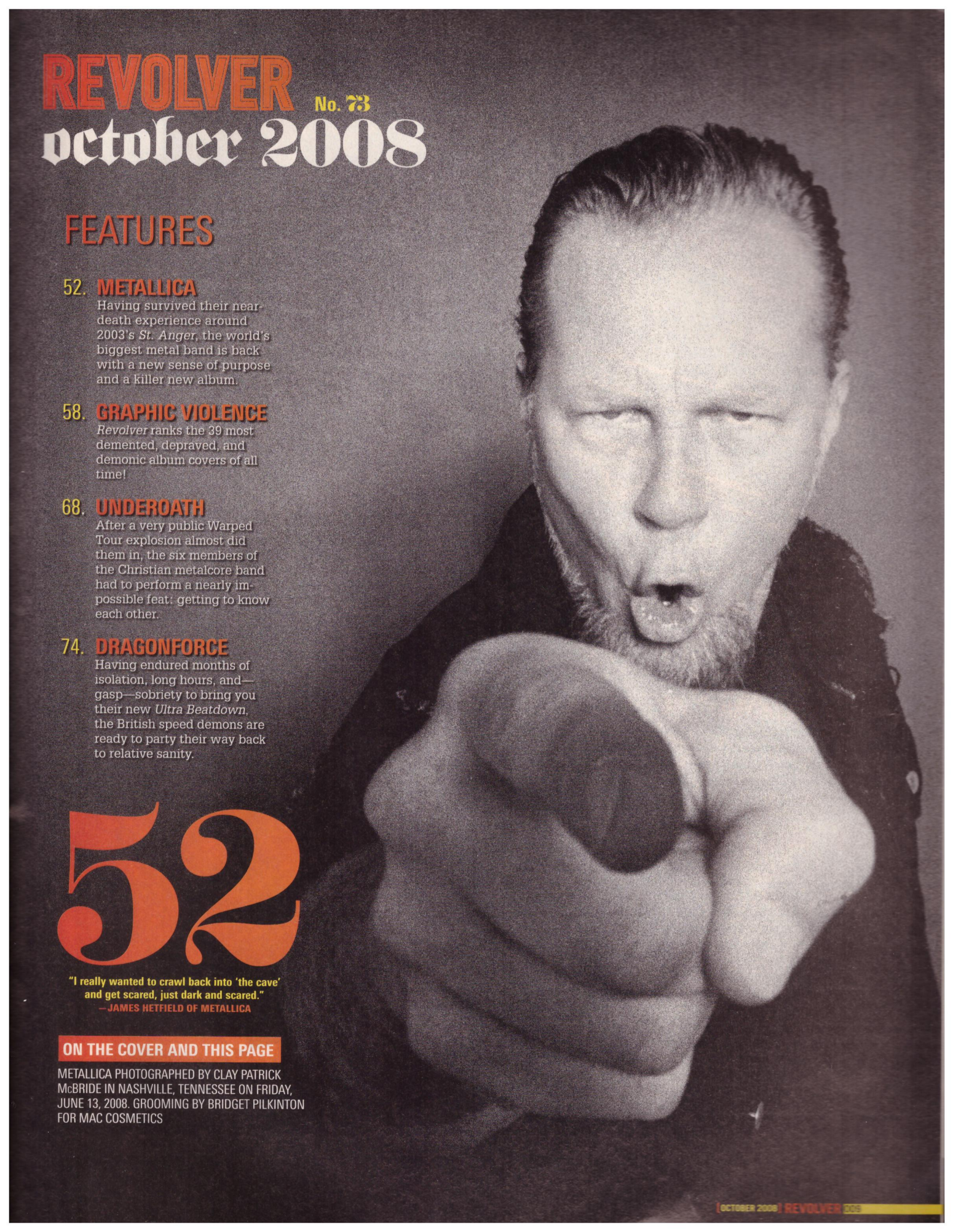
FEATURES

52. **METALLICA**
Having survived their near-death experience around 2003's *St. Anger*, the world's biggest metal band is back with a new sense of purpose and a killer new album.

58. **GRAPHIC VIOLENCE**
Revolver ranks the 39 most demented, depraved, and demonic album covers of all time!

68. **UNDEROATH**
After a very public Warped Tour explosion almost did them in, the six members of the Christian metalcore band had to perform a nearly impossible feat: getting to know each other.

74. **DRAGONFORCE**
Having endured months of isolation, long hours, and—gasp—sobriety to bring you their new *Ultra Beatdown*, the British speed demons are ready to party their way back to relative sanity.



52

"I really wanted to crawl back into 'the cave' and get scared, just dark and scared."
—JAMES HETFIELD OF METALLICA

ON THE COVER AND THIS PAGE

METALLICA PHOTOGRAPHED BY CLAY PATRICK McBRIDE IN NASHVILLE, TENNESSEE ON FRIDAY, JUNE 13, 2008. GROOMING BY BRIDGET PILKINTON FOR MAC COSMETICS

REVOLVER No. 73
october 2008

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Bulletin

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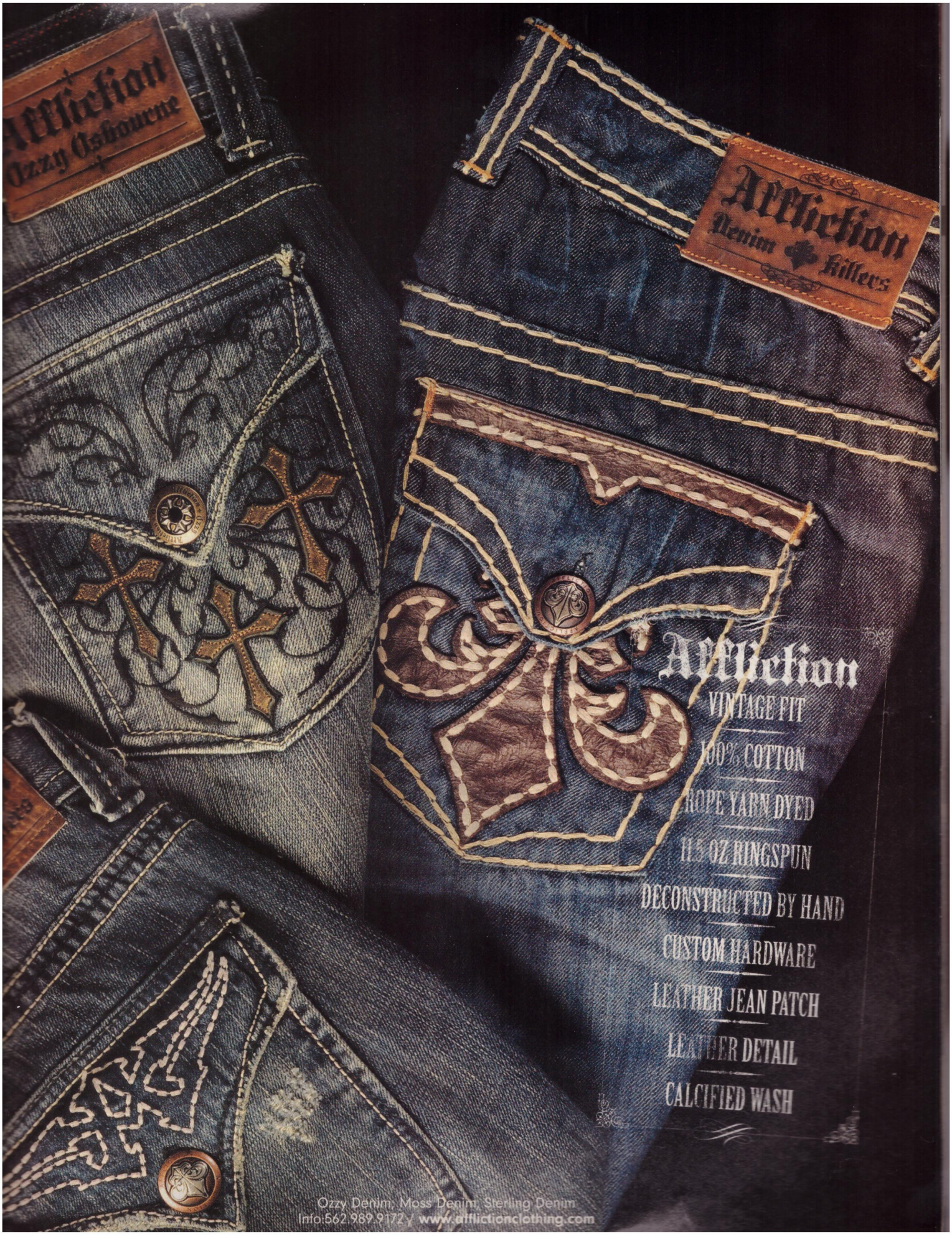
LAUREN HARRIS
This month's Hottest Chick in Metal!

PHOTO BY ELLEN STAGG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ABSOLUTE MAYHEM

The Mayhem festival looks awesome [August]. I loved seeing kickass bands like Black Tide, Underoath, Machine Head, DragonForce, Disturbed, and last but most, Slipknot, all on the same bill! Hopefully I can catch those bastards when they come through Virginia. Also, thanks for the story about the cover art of one of my favorite albums, Dimmu Borgir's *Spiritual Black Dimensions* [Visions of Disorder]. The information was very in-depth and explained a lot. And for any bitching you get for featuring one of the greatest bands ever, Avenged Sevenfold ["The Beasts and the Harley"], ignore it. The hypocrites who write in to complain are faster to question you for covering a band that's "not metal enough" than they are to compliment you for constantly featuring great heavy bands like Lamb of God, Hate Eternal, or Glen Benton of Deicide. Thanks for making another kickass issue!
—Mark Rongoe, Wilmington, North Carolina

WHOLE HOG

I was particularly disgusted to read the four-page interview with Avenged Sevenfold entitled "The Beasts and the Harley" [August]. It was nothing more than a massive and shameless advertisement for Harley-Davidson. Between this tripe and that little Harley flip book you included with my issue a few months ago, it's clear that *Revolver* and Harley-Davidson are bedfellows. Practically every sentence in this piece kissed Harley's ass. That's not journalism, that's capitalism at its slimiest. The demographic you appeal to with your magazine is sensitive to cheap marketing ploys like this. You're not fooling anyone. You're just wasting space meant for meaningful substance. But to hell with substance, right? We all have motorcycles now! Which model did they give you? The Street Bob? The Night Train? I'm familiar with all of them now, thanks to your meek and increasingly irrelevant publication. I hope your money machines break down in the middle of nowhere and leave you stranded. If they do, you can suckle the oil from their gears. That's clearly your lifeblood.
—Chase Adams, San Francisco

BRAND LOYALTY

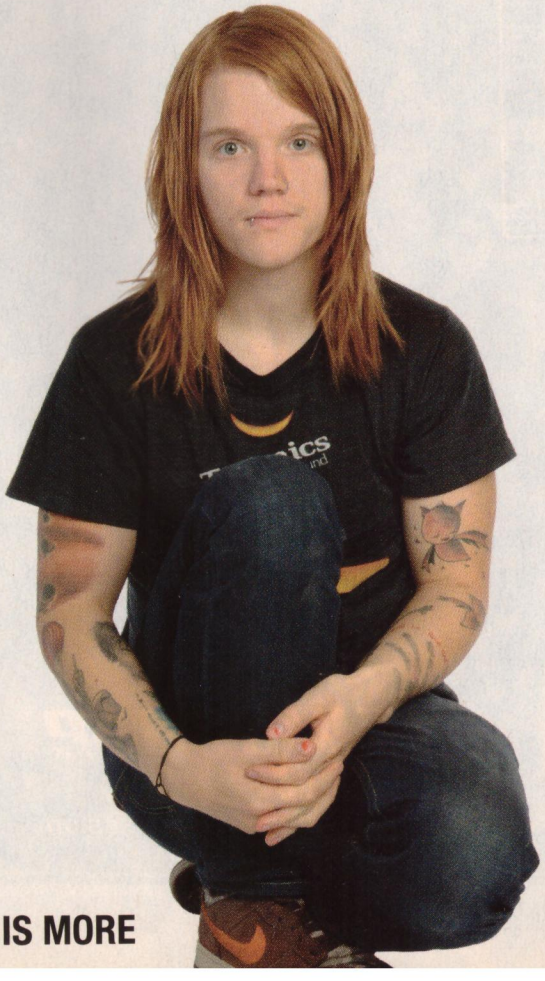
First things first! The story with Glen Benton [Going Postal, August] was an article long overdue! Finally, after so many albums, it's good to get into the heads of some of our favorite artists such as Mr. Benton. For as long as I remember, his music has influenced my musical path and still does to this day, but now as a father his words are just as important in helping me explain my past to my growing son. When I was a dumb 13-year-old kid I wouldn't always have understood the deeper meaning of what he was trying to get across. So, as always, hail, Glen Benton! And may the fires of Hell light a candle for us sinners!
—Lonnie Garcia

I get tortured day in and day out with this new pussy metal, or, as Glen Benton called it, "whine metal." What is happening to metal?! I'm a 33-year-old old-school death-metal chick. You know: Obituary, Napalm Death, Bolt Thrower, Godflesh, Deicide, Sepultura. All these new bands need to shut that whiney shit up and *growl* a little more!
—Valerie Knowles, Florida

FASHION VICTIMS

I have to comment on the letter from a reader which you printed in your August issue in which he expresses his anger at your magazine for running the Hottest Chicks in Metal issue and your fashion-related column, Dressed to Kill. I am a *Revolver* subscriber in Vienna, Austria, where I have owned a shop selling metal/punk/hardcore band merchandise, CDs, guitars, etc., for 20 years. In my opinion, music is and always has been about expressing yourself, and that includes expressing yourself through how you dress. Styles change but music and fashion

AARON GILLESPIE
Underoath



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always go hand-in-hand. Twenty years ago if I wanted to wear an Iron Maiden or Danzig shirt, I had a choice between Large or X-Large and I had to cut it everywhere to make it fit to girl-size. Today you can get T-shirts in all colors and sizes, hoodies, bags, wallets, caps, etc., with the names of even newer, smaller bands, and I think that helps the bands get recognized faster in this huge and always growing music industry. Musicians even design their own brands now—and why not? This is also a way of being creative! So I don't think that having a sexy Kat Von D picture should offend anyone, and even though I sometimes miss the "good old days," I think it's interesting to see how changes happen. I'm curious to see what direction music and fashion will go next. Your mag is great—rock on!
—Rattlesnake, Vienna, Austria

In your last issue there were letters from people giving you guys crap about the Hottest Chicks in Metal issue, and that is so annoying to me. Not only do the women look hot but it gets their bands' names out there. I would never have known about Lacuna Coil, Bleeding Through, In This Moment, or Light This City before the Hottest Chicks in Metal issues. And I love that you have now made it a monthly part of your magazine. Keep up the good work!
—A.J.

AS READ ON THE REVOLVERMAG.COM FORUMS

TOPIC: **BETWEEN THE BURIED AND ME VS. PROTEST THE HERO**

POSTED BY: stabyourcat

"BTBAM wins by such an unbelievably stupid margin. Every record of theirs is great. Personally, I think Protest the Hero suck. Dream Theater pretentious wank mixed with trendy metalcore/nu-thrash bullshit."

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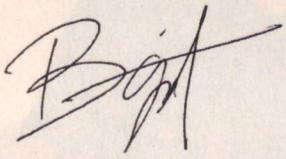
Not the sort of "hard-hitting" interview Brandon had in mind

everything louder than everything else

MY WIFE MAYA'S FIRST METAL SHOW EVER WAS METALLICA with Danzig and Suicidal Tendencies in Middletown, New York, June 1994. She had just turned 16, and she and nine friends piled into two cars for the two-hour drive from Brooklyn. Thinking they needed to get there mad early to claim a good spot, they arrived some five hours before show time to find only one other car in the parking lot. The temperature was in the high 90s and they baked in the blistering sun all afternoon before claiming a spot on the floor in the second row from the stage. When Suicidal finally kicked things off, shit went crazy—like, prison-riot crazy. But after Danzig, when Metallica hit the stage, hell really broke loose. Bodies were flying everywhere; people were passing out due to the heat; it was mayhem as far as the eye could see. When it was over, Maya was covered in bruises, sweat, and dirt; her shirt was ripped. She turned to her best girlfriend at the time and said, "That was awesome! We're gonna go to metal shows all the time from now on." And they did.

It's a good story, one that I've been jealous of for, oh, only all of the eight years that I've known Maya. While I got into Metallica around the same age as her (14, 15) and, as for her, they're the band that got me into heavy music, my story is not nearly as cool, though it might be even more metal: Growing up in Bumfuck, Pennsylvania, I was an angry, angst-wracked, antisocial kid with no friends to go see Metallica with, and no car to get there.

So when it came time for *Revolver* to cover Jaymz, Larz, Krk, and Rob for their forthcoming album, *Death Magnetic*, I leapt at the chance. As you'll read starting on page 52, I ended up spending two days with the band, feeling the whole time like a Make-a-Wish kid—minus the terminal illness part. And now I get to say this: Sorry, hon, but I think my Metallica story beats yours.



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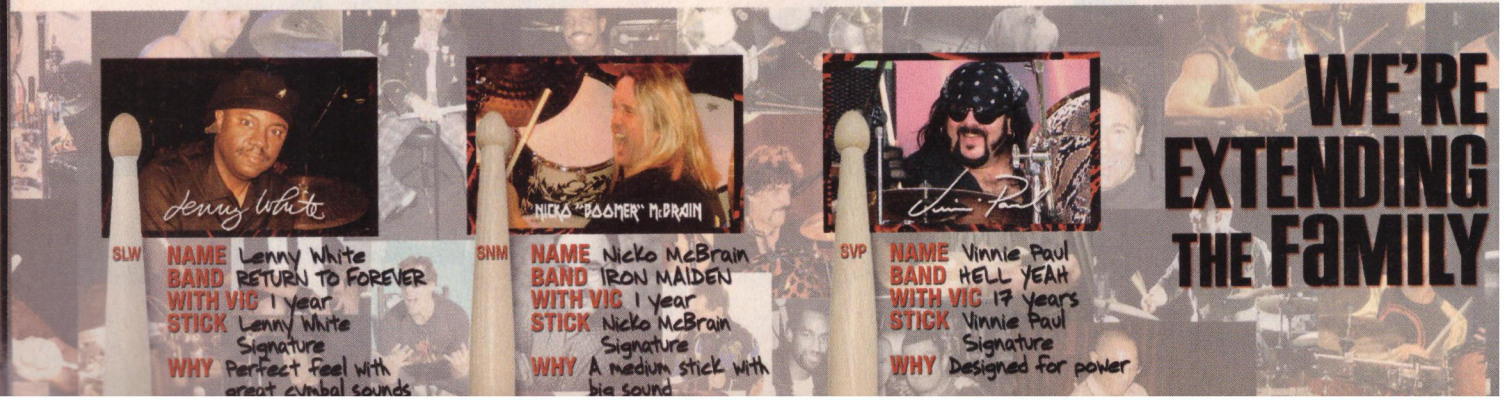

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As the official media sponsor of this year's inaugural Rockstar Energy Drink Mayhem Festival, *Revolver* sent a few key staff members and a tent (a bright-yellow one packed with free goodies) out on the whole tour. Each day we hosted band meet-and-greets, photo ops, and signings with Walls of Jericho, the Red Chord, and power-metal superheroes DragonForce (above, from left: Herman Li, Frédéric Leclercq, Dave Mackintosh, the top of ZP Theart's head, Sam Totman, and Vadim Pruzhanov), who were, as always, a very goofy force to be reckoned with.

ROCKSTAR ENERGY DRINK MAYHEM FESTIVAL
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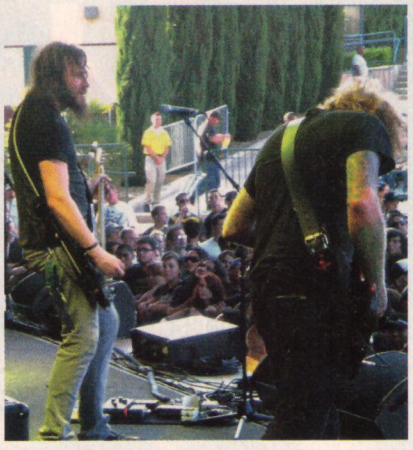
Metal young'uns Black Tide rocked the Hot Topic stage (below), and bassist Zakk Sandler clearly had a good time doing it—even despite his 'nad-crushingly tight pants.



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COORS AMPHITHEATRE,
SAN DIEGO, CALIFORNIA

When former Fear Factory/current Divine Heresy guitarist Dino "Huge Hef" Cazares hung out at the *Revolver* tent, *Revolver* marketing director Chris Campana had no shame about being "that guy." Maybe it was because, though you can't tell it in the picture (above left), Cazares was actually wearing a Chris Campana T-shirt. Amazingly wearing any shirts at all, psych-metal cavemen Mastodon got prehistoric on the main stage (above right).

LAMB OF GOD DVD WORLD PREMIERE
JUNE 30, 2008
CHELSEA CINEMAS,
NEW YORK CITY

At the *Revolver*-presented world premiere of their latest DVD, *Walk With Me in Hell*, Lamb of God—below, from left: John Campbell, Willie Adler, Randy Blythe, Mark Morton, and Chris Adler—walked out with the August issue of *Revolver* hopefully *not* in hell—but then again, it really might not be as bad a place as people say, if *we're* all gonna be there.

DRAGONFORCE, BLACK TIDE, LAMB OF GOD, AND MASTODON: CHRIS CAMPANA; CAZARES: SAN DIEGO

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WALLS OF JERICHO

"The American Dream"
From *The American Dream*, out now on Trustkill

DJ STARSCREAM & GENERAL MALICE VS. UZUMAKI

"Surf 99 Mosh-up #6"
From *The King of the Jungle*, out October 28 on N20

THE ACACIA STRAIN

"Dr. Doom"
From *Continent*, out now on Prosthetic

HACKNEYED

"Gut Candy"
From *Death Prevails*, out September 2 on Nuclear Blast

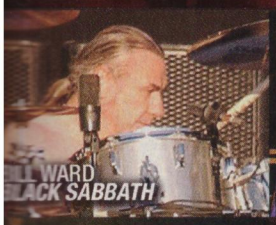
ALL SHALL PERISH

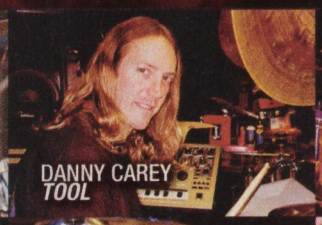
"Never Again"
From *Awaken the Dreamers*, out September 16 on Nuclear Blast

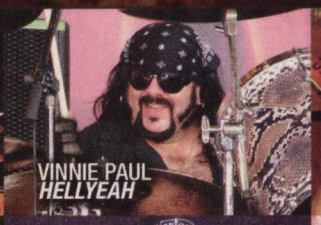
SONIC SYNDICATE

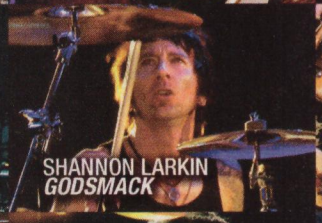
"Jack Of Diamonds"
From *Love and Other Disasters*, out October 14 on Nuclear Blast

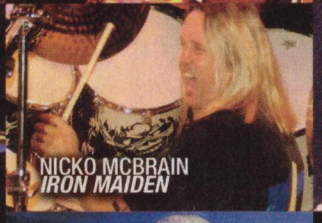
MORE THAN JUST A NAME

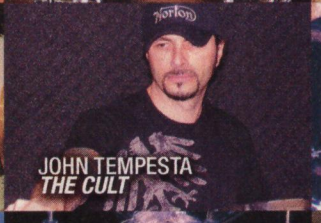


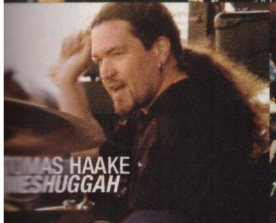


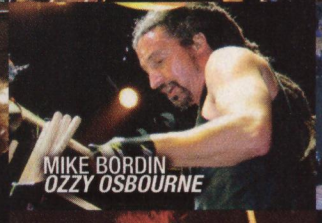


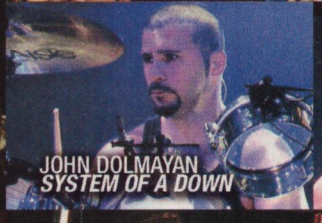


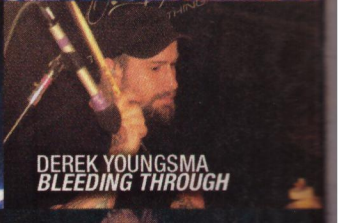


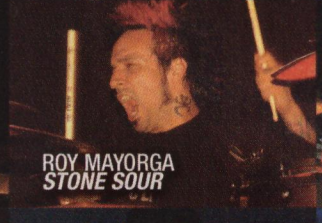


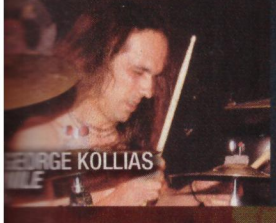


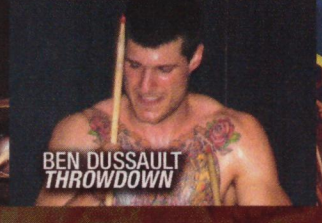












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Bulletin

★ UNEARTH ★ DEATH A… …REN… …ICE ★ … …ID ANGEL ★

From left: Kyle Gass, Corey Taylor, and Jack Black

IN THE WORKS

'REBEL' YELL

UPCOMING *REVOLVER* SPECIAL WILL HAVE YOU DOING C**K PUSH-UPS.

SURE, WE USUALLY USE THIS SPACE TO PREVIEW AN UPCOMING album by one of your favorite bands, but this month, we here at *Revolver* HQ have reclaimed this page to hype a creation of our own: the Rebel Meets Rebel special issue that will hit newsstands on September 9. The deluxe edition will collect all of the magazine's historic artist-on-artist interviews like Marilyn Manson with Slayer, Lamb of God with Megadeth, Black Dahlia Murder with Carcass, Metallica with Avenged Sevenfold, and many more, as well as boasting a new, world exclusive, unprecedented, and hee-fucking-larious cover feature and photo spread in which Corey Taylor of Slipknot interviews two of his longtime idols, Jack Black and Kyle Gass of acoustic-metal juggernauts Tenacious D.

And now, to whet your appetite, here is just a tiny sampling of that historic encounter.

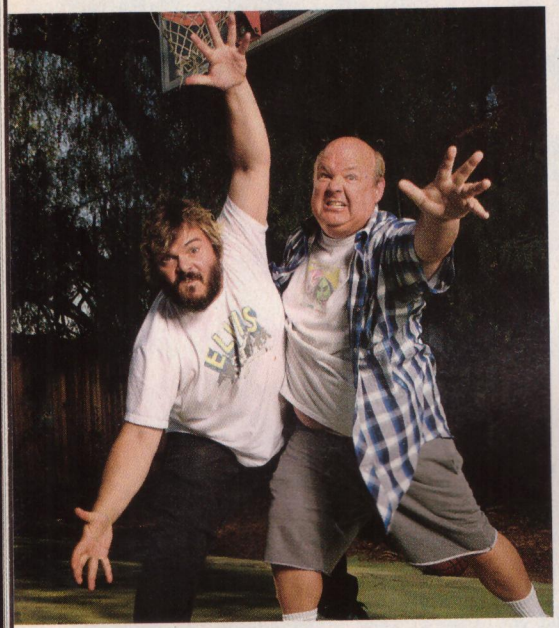
JACK BLACK Have you ever played Dungeons & Dragons?
COREY TAYLOR No. But all of my friends went from D&D to *Magic: The Gathering* to *World of Warcraft*. Now I can't get 'em out of the house. I'm like, "Dude, turn it off—let's go fucking bowling." That thing is a sucker of life and time. And I thought *EverQuest* was bad. I know dudes who got divorced because of *EverQuest*—for real.
BLACK *World of Warcraft* does not have the power of Dungeons & Dragons. D&D was all in your mind, and the fucking Dungeon Master was the artist. I never Dungeon Mastered, but if I had been more on the ball, I would've been a pretty good one, I think.
TAYLOR You probably could've put a pretty good dungeon together.
BLACK Hell yeah! In fact, I may still.
KYLE GASS We should get [comedian] Brian Posehn in on this project with us. CONTINUED >>>

GROOMING: RAINA ANTLE LOCATION COURTESY OF JORDAN KIDUSHIM

THE INDEX Number of times we have listened to Made Out of Babies' totally fucking unbelievable new album, *The Ruiner* (see page 42), during the making of this issue: 150 (minimum) ★ Number of ▸

PHOTO BY ZACH CORDNER

TAYLOR Oh, Brian would totally do it.
BLACK You know Posehn?
TAYLOR Yeah, I know him through Scott Ian of Anthrax. We went out to sushi last time I was here. Did you hear about that parasite he got? He went down to Florida



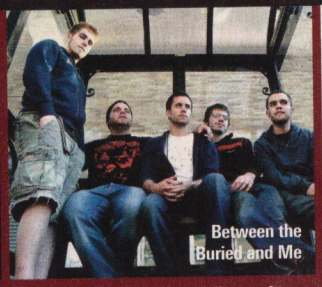
and got a fucking parasite and had to go on antibiotics. He lost a shit-ton of weight.
BLACK Did he have one of those foot-long worms inside of his belly?
TAYLOR I'm not sure how big it was, but it was definitely overtaking him.
BLACK Did they have to go in and pull a fucking foot-longer out of his anus?
GASS That's what you want!
BLACK What do you mean, that's what I want?
GASS In a weird way.
TAYLOR Is that what you guys want? You trying to find a parasite?
BLACK If I'm gonna have a fucking parasite, first of all I wanna lose 50 pounds because of it. Then at the end of it I want to have a fucking mouth coming out of my ass. I want it to roar.
REVOLVER You know to get it out they have to spool it around something, right? You can't just yank it.
TAYLOR Then it'll break and turn into another one.
BLACK How does it get out of the way of the shits that come down the pipe?
TAYLOR They eat all the shit. They feed off of it.
BLACK And they just fucking get bigger and bigger?!
TAYLOR It's so wrong.

And yet...it's so right. So remember, kids, September 9. Do it.

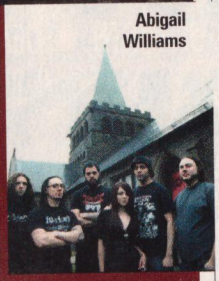
TAKING IT TO THE NEXT LEVEL

NEW ALBUMS IN PROGRESS

Unearth



Between the Buried and Me



Abigail Williams

Clearly, a producer can play a major role in the sound of an album, but an air conditioner? According to **UNEARTH** singer **TREVOR PHIPPS**, the broken AC in guitarist **KEN SUSI**'s basement studio contributed largely to the vicious vibe of the band's upcoming album, which is tentatively scheduled for an October 14 release date. "We've all been more on edge because it's fuckin' hot down there," Phipps says. "So we're channeling that aggression into the songs."

While 2006's *III: In the Eyes of Fire* was largely a speed-metal album, the yet-untitled new disc is more multifaceted, ranging from mid-paced stomp metal to full-tilt thrash. Phipps credits the shift in part to their new drummer, **SEEMLESS** and **KINGDOM OF SORROW**'s **DEREK KERSWILL**. "He's definitely more of a groove-based player, and that helped us slow things down a bit and write more diverse songs."

Unearth started writing the new album last November and began tracking with producer and **KILLSWITCH ENGAGE** guitarist **ADAM DUTKIEWICZ** in mid-June. They plan to record 12 songs, including "Grave of Opportunity," "My Will Be Done," and "Crow Killer," a number about John Johnston, a settler in the 1800s whose pregnant wife was killed by Crow Indians. "For the next 20 years, this guy had a personal war against them," says Phipps. "He would kill them then eat their livers as the ultimate revenge."

On their 2007 album *Colors*, **BETWEEN THE BURIED AND ME** wrote complex, progressive songs that were linked together by musical motifs. For their next disc—which they have just started writing—the band plans to expand its horizons even further by creating its first full-fledged concept record. "We're not sure what it's going to be about yet," says guitarist **PAUL WAGGONER**. "But everything for us is about growth and progression, and this is one way to continue pushing the envelope." Waggoner expects BTBAM to spend about five months writing before entering the studio to record. "I think it'll be more experimental and melodic than *Colors*," he adds. "Hopefully, people will dig it."

KEN SORCERON spent most of 2007 working with hardcore band **BORN OF FIRE**. But in March the group was dropped from their label, Roadrunner, so the frontman turned his full attention to his black-metal project **ABIGAIL WILLIAMS**. Together with classical pianist **ASHLEY ELLYLLON** (who was featured in *Revolver*'s 2007 Hottest Chicks in Metal issue), he revamped old tunes and wrote new tracks for AW's first full-length, *In the Shadow of a Thousand Suns*, which comes out in October and is far more accomplished than the band's 2006 EP, *Legend*. "This is more representative of what we've become, and it's a full-time thing now," Sorceron says. "It's epic and symphonic, and I think it'll separate us from the bands we play with."

ALSO IN THE STUDIO... Grindcore blasters **CATTLE DECAPITATION** have entered the studio with Billy Anderson (Neurosis, Melvins) to record the follow-up to 2006's *Karma.Bloody.Karma*. Track titles include "We Are Horrible People," and "The Body Farm." ★ New York–based trio **EARLY MAN** are wrapping up a four-song EP with producer Jack Endino (Nirvana, High on Fire). The follow-up to the band's 2005 full-length debut, *Closing In*, will be the first to feature guitarist and third member **PETE MACY**. ★ Progressive hardcore quintet **BURIED INSIDE** are knee-deep in the arrangements for their third full-length album, which is tentatively scheduled for January 2009. ★ San Francisco thrash-metal pioneers **EXODUS** are wrapping up the re-recording of their 1985 classic, *Bonded by Blood*, with current singer **ROB DUKES**. The disc, *Let There Be Blood*, is dedicated to original singer **PAUL BALOFF**, who died of a stroke in 2002. ★ Nu-metal outfit **SOIL** are hard at work on the follow-up to their 2006 album, *True Self*. The disc will be released early next year by Driven Music Group, the new Arizona-based label launched by ex-**KORN** guitarist **BRIAN "HEAD" WELCH**. Arizona thrash vets **FLOTSAM AND JETSAM** have also signed to the label, which will release their new disc, *Once in a Deathtime*, on July 29. ★ Alt-punk band **BAYSIDE** are working with David Schiffman (Anti-Flag, Dead Meadow) on their fourth album, *Shudder*, which is tentatively scheduled for release on September 30.

◀ heated discussions we've had in the office about whether the nude cave lady on the cover is hot or not: 4 ★ Best quote from that argument: "Dude, the dead antelope is hotter than the chick." Anyway,

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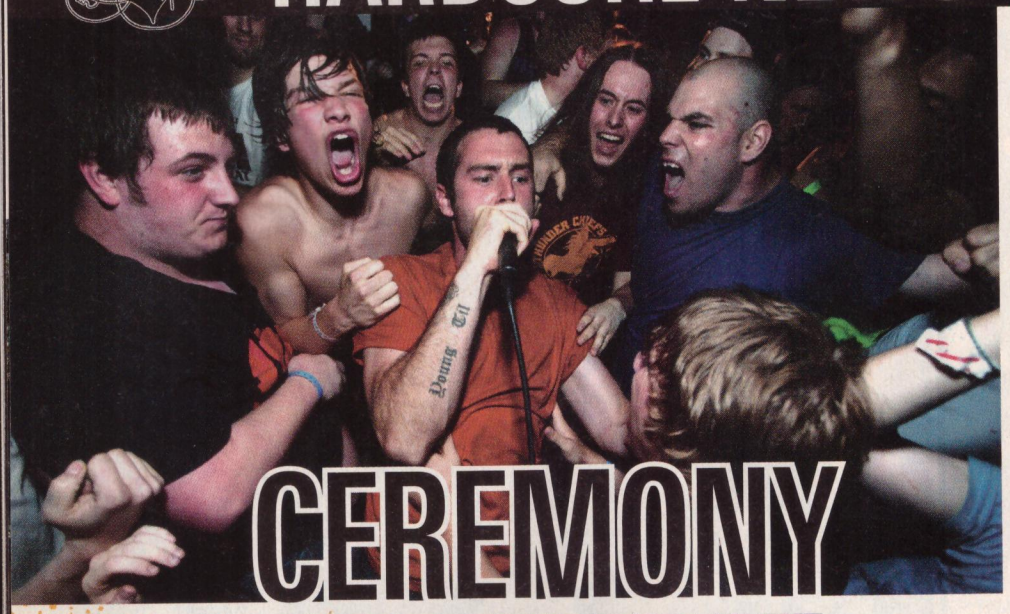
HARDCORE NEWS

EDITED BY AARON BURGESS



CEREMONY

BAY AREA BASHERS EMBRACE THE POSITIVE ASPECT OF NEGATIVE THINKING

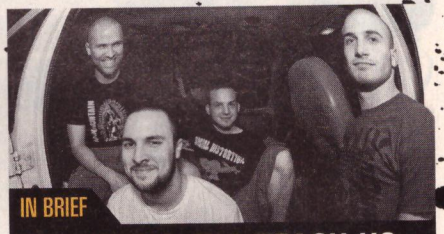
"**WE JUST WANTED TO MAKE THIS, LIKE, A FULL-ON ALBUM**," Ceremony drummer Jake Cazarotti says of the Bay Area quintet's new, second full-length, *Still Nothing Moves You* (Bridge Nine). Which, in Ceremony's case, means no covers (the band's previous releases, including 2007's antisocial masterpiece, *Violence Violence*, have all contained at least one), as well as no space to catch your breath amid the 15 claustrophobia-inducing tracks. And if you think Cazarotti is yanking *Revolver*'s chain when he says Pink Floyd proved more inspirational to Ceremony's new material than any hardcore band, consider the samples, extended instrumental passages, and weird sonic drop-outs that connect *Still Nothing Moves You*'s songs. In hardcore terms, this shit is positively *Dark Side of the Moon*.

"I don't feel like we get our inspiration from a lot of newer hardcore," says Cazarotti, who adds that outside of fellow Californians Life Long Tragedy and Sabertooth Zombie, he and bandmates Ross Farrar (vocals), Ryan Mattos (guitar), Anthony Anzaldo (guitar), and Justin Davis (bass) keep their inspiration limited to "hating cops, basically, and thinking that punk should be a way to protest against shit that's wrong with society." Likewise, Ceremony's music—an atonal, nihilistic sucker punch that at times recalls the harshest elements of Tragedy, Negative Approach, and Youth of Today (primarily through Farrar's feral-dog vocals)—feels as classic as it does forward-thinking. "I don't think we're trying to recapture anything, as far as songwriting goes," says Cazarotti. "I mean, we're not nostalgic for any older band's music—it's just that classic sense of danger and energy that attracts us all."

IN BRIEF

COLLECTOR-SCUM CLIP OF THE MONTH

If there's such a thing as a record-collector rock star, former Revelation Records employee **KEVIN FINN** would be it. Finn, who boasts the planet's most complete public archive of Revelation vinyl, recently invited Wasted Days TV into his pad for a look at his collection, which is packed with rarities, test pressings, and record-plant glitches (including a one-of-a-kind gatefold edition of the hardcore Holy Grail, **JUDGE**'s 1989 edition of 110 LP, *Chung King Can Suck It*) that today draw thousands on eBay. Drool for yourself at blip.tv/file/1005271, and if you're interested in stalking the other 109 owners of the *Chung King* LP, hit up Revelation's dedication page at revelation-records.com/pressing/where.

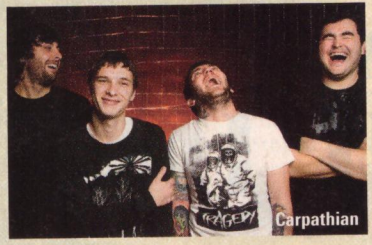


IN BRIEF

DIE YOUNG (TX) TEACH US HOW NOT TO GET DEPORTED

On tour this summer in support of their recent "Loss" 7-inch (A389/Eulogy), Houston's **DIE YOUNG** (TX) learned the importance of securing proper governmental permission for an extended Canadian tour. Shortly after being arrested and then deported by border agents for playing one too many gigs in the country, singer Daniel Die Young (far left) checked in with *Revolver* to offer fellow bands a few pointers on how not to follow Die Young's lead. "I guess for starters, you shouldn't attempt to cross the border with any drugs or paraphernalia in your van," he offers. "It's also a good idea not to lie to border officials about your plans in Canada, but of course that is sometimes necessary. We've been banned from Canada on two separate occasions for both lying and not lying, so the best we can tell you is to use your discretion when trying to get into Canada: Lie when necessary, and be straightforward when it seems best. And remember, it is the job of the border agents to make your life a living hell. They are some of the most arrogant and inefficient people on earth. We wish you luck."

FAST + FURIOUS Australia's ever-tumultuous **CARPATHIAN** have stopped losing members long enough to join the Deathwish/Malfunction family: The label has licensed the band's 2008 Resist album, *Isolation*, for domestic release later this year. ★ In other Deathwish news, **PULLING TEETH** are recording the follow-up to this year's *Martyr Immortal*. Look for the new album, *Paranoid Delusions, Paradise Illusion*, in 2009. ★ Providence, Rhode Island's **SOUL CONTROL** are wrapping up a U.S. tour in support of their ambitious latest release: four new songs across four 7-inch singles released simultaneously on four different labels (Hex, Triple B, Dead but Dreaming, and Teenage Disco Bloodbath). ★ *Supertouch and Other People*, photographer/filmmaker Eric Fennell's 1991 documentary of the influential post-hardcore group **SUPERTOUCH**, is reportedly getting the official-release treatment after years of underground dubbing and the occasional YouTube clip. No official date has been set. ★ **CRUEL HAND**, **BARRICADE**, and **LORDS** are all recent signings to Bridge Nine, Eulogy, and Blackmarket Activities, respectively, while **CEREMONY** pals **LIFE LONG TRAGEDY** (see above), whom we profiled here back in July, have called it quits.


Carpathian

kudos to you guys for making a stellar record that, along with the film *The Wackness*, which contains the phrases "pussy quest" and "beaver hunt" uttered by none other than Sir Ben "I Was Gandhi" Kingsley, will

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BULLETIN
BLACK+DEATH METAL NEWS

EDITED BY J. BENNETT

GUITAR WIZARDS PAINT IT BLACK

PERHAPS NOBODY KNEW EXACTLY WHAT TO EXPECT WHEN FREEWHEELING avant-shred lords Mick Barr (Orthrelm, Ocrilim, etc.) and Colin Marston (Behold...the Arctopus, Dysrythmia, etc.) announced they were starting up a black-metal project, but one thing was for sure: The guitar action would be cuckoo-clock insane. And so it follows that Krallice, the band Barr (above) and Marston formed with drummer Lew Weinstein, is a blistering showcase for the duo's hammer-on histrionics and power-tapping proclivities—not to mention some impressive six-string bass work. But Krallice's self-titled full-length debut, recently released by the dark Canadian tastemakers at Profound Lore, is no mere guitar clinic for the corpse paint–inclined. It's also one of the most severe, melodic, and satisfying black-metal albums we've heard this year. Barr, for one, found working within the confines of a clear-cut idiom refreshing. "We didn't compromise anything we wanted to do just to adhere to the rules of black metal," he says, "but we did definitely try to make something genre-specific. And after so long of trying to do my own thing, it has been really rewarding to do this." Taking musical inspiration from second-wave Norwegian classics—Barr cites Ulver's *Nattens Madrigal* and Burzum's *Hvis Lyset Tar Oss* in particular—Krallice operate as a true collaboration, with Marston and Barr switching off on bass duties and both Barr and Weinstein writing lyrics. "Krallice is much more collaborative than most other things I've done," Barr confirms. "It's not just me, or me and one other person, and I do not always have the final say. For the actual writing of riffs, there's been more chords, more space to let the riffs breathe, less brain, and more intuition."

IN BRIEF

STILL A C**T

Though the infamous design has been in circulation for nearly a decade now, teenagers are apparently still being brought up on charges for wearing CRADLE OF FILTH's masturbating nun/"Jesus Is a Cunt" shirts. This time—on June 23, to be exact—a 16-year-old in Queensland, Australia, was charged with "offensive behavior" under the country's Summary Offences Act of 2005 for wearing the tee, which he had purchased legally at a local shopping center. The questions this incident poses are too numerous to list here, but the most obvious one might be: When will this former penal colony, now an alleged first-world democracy, finally adopt a Bill of Rights protecting freedom of speech?

IN BRIEF

MORBID ANGEL FRONTMAN ARRESTED FOR TOO MUCH METAL

In the latest War On Terror news, MORBID ANGEL frontman DAVID VINCENT was arrested at the airport in Milan, Italy, on July 8th on weapons charges. The "weapon" in question was the signature bullet belt he has worn onstage for the last 20 years. According to Vincent, he was escorted to a holding cell by 15 to 20 armed police officers and questioned for two-and-a-half hours before being released. Even more unbelievably, he may be required to return to Italy for a court hearing. "I asked them again and again if they were kidding," Vincent commented, "but they said no. The belt is obviously not made of real bullets. Metal is clearly not fashionable in the fashion center of Europe."

FAST + FURIOUS Sweden's Viking death-mongers AMON AMARTH will release their seventh full-length, *Twilight of the Thundergod*, this fall via Metal Blade. ★ Tasmanian tech-death mercenaries PSYCROPTIC have signed to Nuclear Blast. ★ Polish death veterans VADER have split with bassist MARCIN "NOVY" NOWAK. He will be temporarily replaced by former DECAPITATED bassist and fellow Pole MARTIN RYGIEL ★ BURZUM mastermind and convicted murderer VARG VIKERNES has been denied parole for the second time by the Norwegian Justice Ministry. He has thus far served 15 years of a 21-year sentence for killing MAYHEM guitarist and founder ØYSTEIN "EURONYMOUS" AARSETH.

Amon Amarth

◀ define the summer of '08 for us. ★ Number of Olsen Twins seen skulking around the backstage area of the Bonnaroo Festival by Executive Editor Brandon Geist after Metallica rocked the joint: 2★

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ALL SCHECTER

ALL THE TIME

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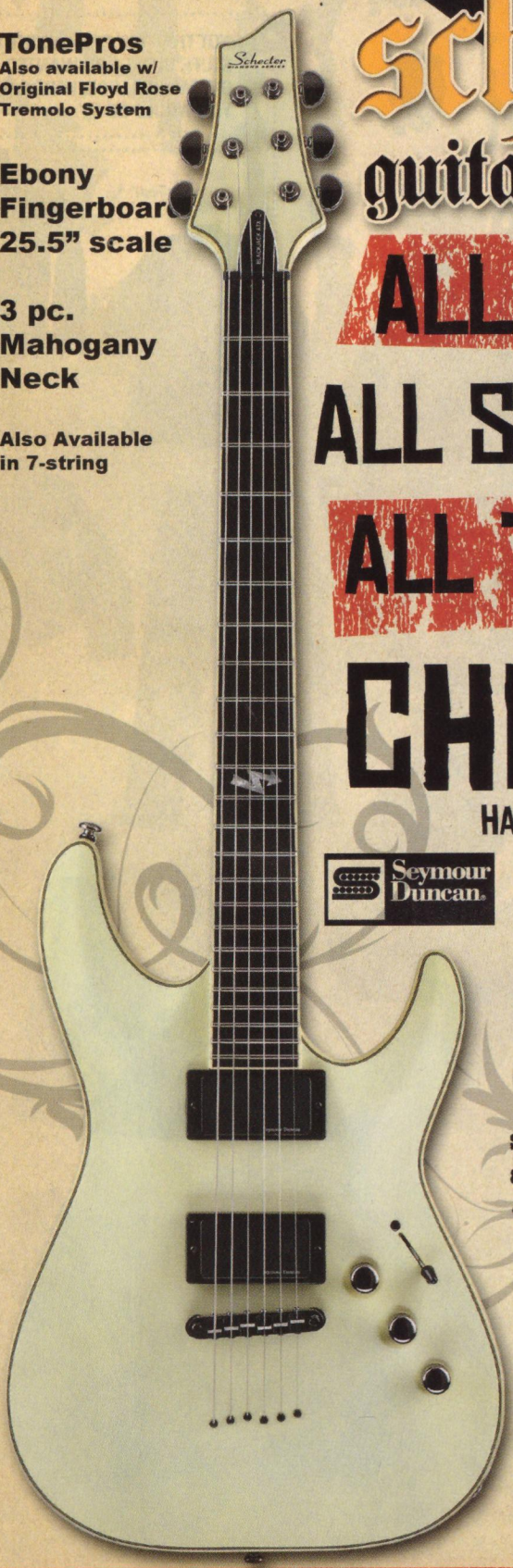
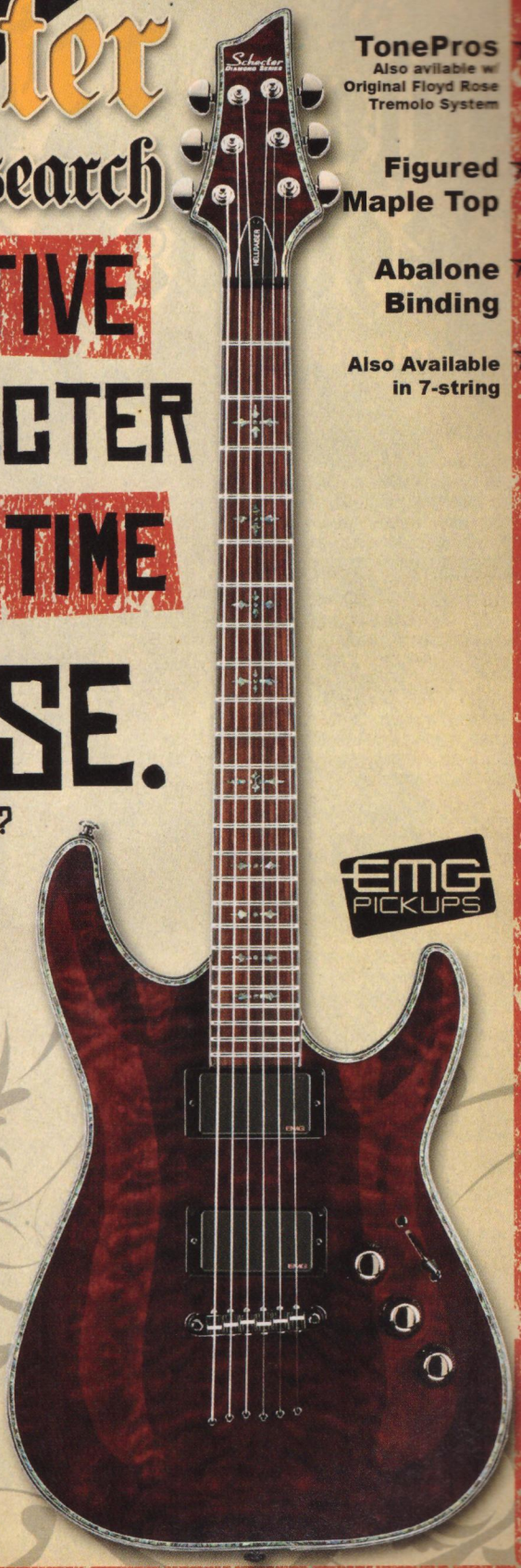
EMG PICKUPS





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Mark Osegueda

DEATH ANGEL'S HEAD SCREAMER SETS HIS SCYTHES... ON FASHION!

a. EARRINGS
"I've had these in my ears since 1990, I think. I went into a piercing shop and liked the circular barbells and haven't taken them out since. I got into an accident once and had to get a CAT scan, and they'd been in so long they could only get one out. They were like, screw the other one."

b. NECKLACE
"This is kinda chintzy, but I like the look of it. Wearing it onstage, you get a little stain around your neck, but you know, it kinda fits the whole package."

c. JACKET
"This is a mid-'80s German woman's motorcycle jacket. I used to manage a vintage clothing store called Wasteland, in San Francisco, and I got first crack at everything. I wear this for special-occasion shows."

d. SHIRT
"This is an original *Metal Up Your Ass* shirt. This is one of my favorite shirts to wear live. I got it at Metallica's show at the Stone in San Francisco. That show had as much impact on me as my first concert ever, which was Kiss in 1979."

e. BRACELETS
"This bracelet is actually vintage Gucci, which I got at an antique auction in Milan in 1990. I know, I know: Gucci. Now I'll never hear the end of it!"

f. RINGS
"I got the white one at a shop in San Francisco called Lava Nine. I don't know what the stone is. I tell people it's my baby tooth. I grew into it! Every ring I'm wearing now was a gift from my girlfriend. If you saw her hands, pretty much every ring she's wearing is from me. I like to think the good taste is reciprocated to a degree."

g. HUDSON JEANS
"These are my stage jeans. I have about three pairs. They stretch and they fit much better than the '80s stretch jeans that had that high waist up to your sternum. There was an era when I used to wear leather pants on stage, but that era is gone, and I'm grateful, because jeans are much cooler on stage. And I mean cooler as in temperature!"

h. VANS
"These are a mainstay on tour, 'cause a lot of the time, you're on a bus and you stop at a truck stop and you wanna throw something on. These are not my stage shoes though, which are black-and-white Chucks. Slip-ons scare me onstage 'cause I jump around a lot, and I don't want to come down in socks on a dirty stage." ANNA BLUMENTHAL

*** NOT THAT YOU CARE ABOUT THIS STUFF, BUT IF YOU WANTED TO GET MARK'S LOOK, HERE'S HOW YOU WOULD DO IT:**

All clothes and accessories *by Tripp / trippnyc.com*

DEATH ANGEL'S KILLING SEASON *(NUCLEAR BLAST) IS OUT NOW*

Number of totally unhinged teens in the audience he saw actually copulate (missionary position with girl on top, to be specific) during the first three songs of the band's triumphant set: 2 ★ Odds that you will end up

PHOTO BY JIMMY FONTAINE

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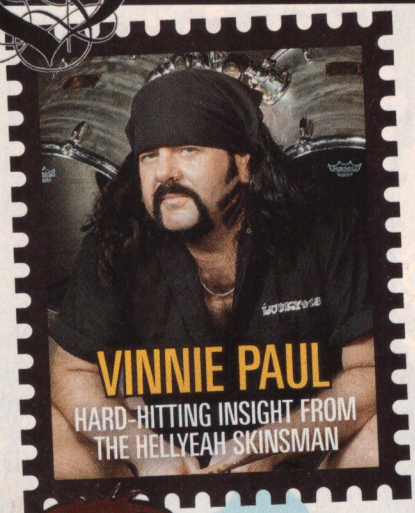


VINNIE PAUL
HARD-HITTING INSIGHT FROM THE HELLYEAH SKINSMAN

Lately, I've been really upset because all my friends are in nice relationships and I can't find that, and I really like this one girl, but I don't know what to do and I think one of the reasons is because I'm overweight. I grew out my hair to see if it would help, but it didn't and I don't know what to do.
—Joe

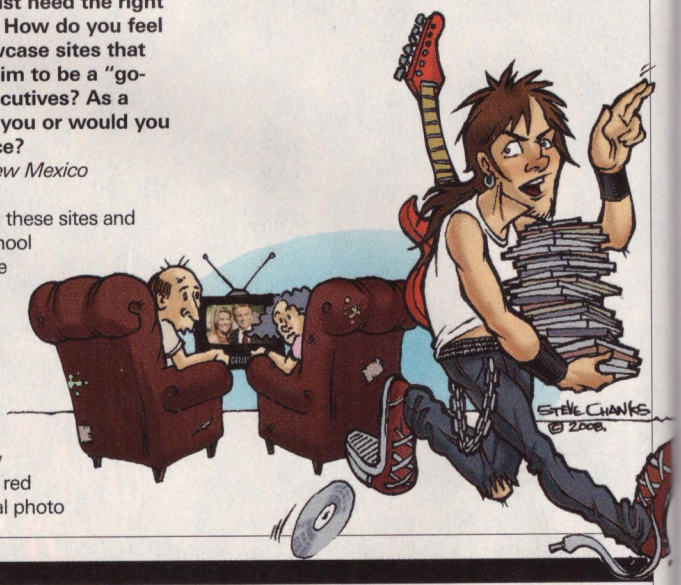
Joe, lay off eatin' the Big Macs and you'll be eatin' that pussy in no time!!!! Jesus, that was a no-brainer!!!

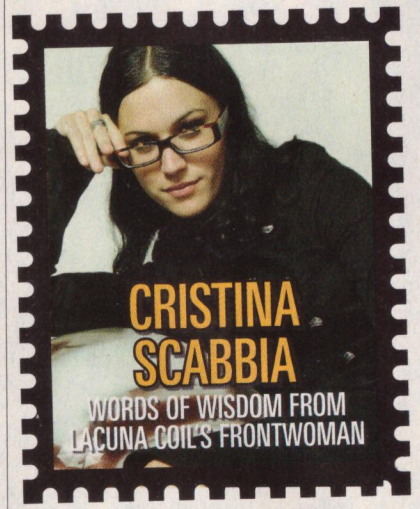
My band and I feel that our blend of old-school heavy metal and contemporary hard rock makes for a potentially marketable commodity. We feel we just need the right people to hear our music. How do you feel about these Internet showcase sites that have peer reviews and claim to be a "go-between" with record executives? As a record exec yourself, do you or would you ever utilize such a service?
—Mike T., Rio Rancho, New Mexico

I am not familiar with these sites and do things the old-school way!!!!! A&R guys are very busy searching for new talent and have to listen to thousands of terrible bands to find one good one. Your band should invest in your best song, get it professionally recorded, and send it in a red box along with a professional photo to all the labels you can find, including mine. This is your best bet, so make it GOOD!!!!

I'm 17 and have been a metal fan for pretty much all of my life. Until recently my parents have been all right with that, but a few weeks ago they told me that if I didn't "drop the metal and grow up," they would throw me out on the streets. I have nowhere to go, so should I do what they say? Or tell them to kiss my ass?
—Jazz, Idaho

Dude, it's about time for you to hit the streets anyways…I would pack my shit and leave!!!!!!!! Hook 'em horns and long live metal!!!!!!

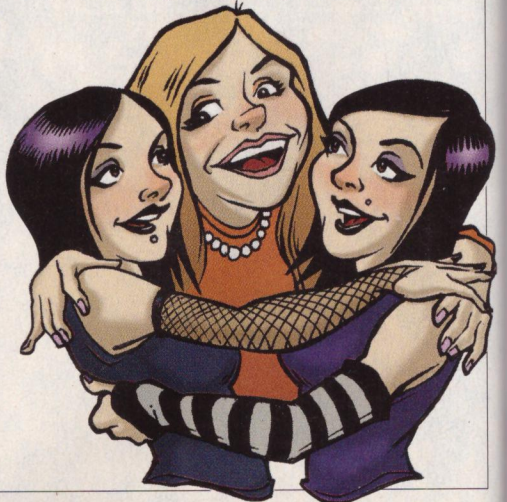




CRISTINA SCABBIA
WORDS OF WISDOM FROM LACUNA COIL'S FRONTWOMAN

Hey, Cristina, I need your advice. My mother's side of the family hates me and my sisters because we're goths. They always talk shit about us behind our backs. They've even called us devil worshipers and "the Addams Family" because we wear black clothes and listen to rock (though we don't take that as a big insult, because we like *The Addams Family*). But we hate that they say it to our mother instead of to us. Then we would be able to defend ourselves, and our mother wouldn't have all the stress of listening to her sisters complaining about us and telling her she's a bad mother for letting us dress like that. How can we be ourselves without disappointing our mother?
—Alecia, Pawcatuck, Connecticut

"Hate" is a big word. I don't think they really hate you girls at all. They're just old-fashioned. The best way to get back at them is to do stuff they would never expect, like for example you could go visit them and act the part of the perfect daughters, being super nice and kind to them, bring them gifts, maybe give your mom a kiss and a compliment when you're with them (and that would be a nice thing for your mom as well). The last thing you want to do is attack them if they complain about you or your look, because that will make you seem insecure. A smile can defeat them once and for all!



SEND YOUR QUESTIONS FOR VINNIE OR CRISTINA TO: ***Revolver*, 149 5th Avenue, 9th Floor, New York, NY 10010**
or **AskVinnie@revolvermag.com** or **AskCristina@revolvermag.com**

◀ doing jail time if you were conceived by two kids on ecstasy in the mud at a Metallica show: 41/64 ★ Odds that Lars Ulrich's dad, who was also at the show, knows that Brandon uses his likeness as his

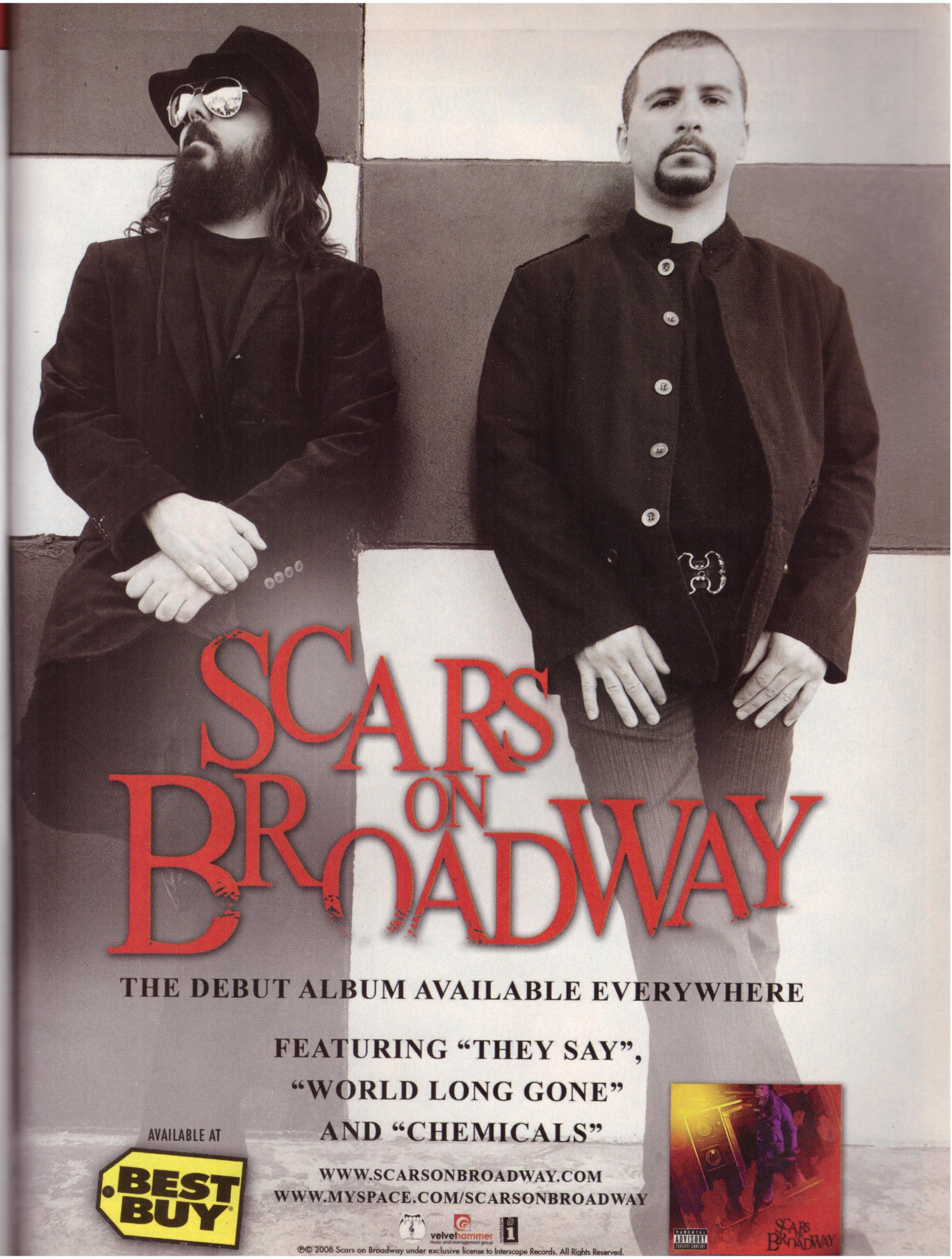
ILLUSTRATIONS BY STEVE CHANKS

UNITED
SCION

Hey, Cris
mother's s
sisters bed

doing jail time if y

SCION



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ROCK STARS AND THEIR PETS

ROCK STARS ARE JUST LIKE THE rest of us: They have millions of dollars and unlimited VIP access to the best food, booze, drugs, and sex on the planet...OK, maybe not so much like us. But hey, they love their pets, just like we do! And you really can't blame them. Who else but a pet will love you devotedly and unconditionally even if you come home late every night from "the studio" reeking of weed and strippers?

THIS MONTH

Maynard James Keenan

BANDS TOOL, PUSCIFER
PET MIHO
SPECIES DOG
BREED YORKIE
SEX FEMALE
AGE IN HUMAN YEARS 2.5
WEIGHT 11 POUNDS

REVOLVER What's the weirdest thing about Miho?
MAYNARD JAMES KEENAN When she drinks Jägermeister, she starts to slur her words and slowly shifts from speaking her normal Oxford English to a hybridized form of Aramaic meets Hawaiian Pidgin. Very creepy.

What's Miho's favorite food?
Her favorite food used to be Britney Spears. She now prefers hybrid-car-owning liberal democrats.

What do you prefer about Miho over your human friends?
Her ability to do the dishes without being asked and without complaints or resentment.

What are the characteristics of the Yorkie breed that attracted you?
Their ability to pick the locks on our emotionally unavailable hearts. AWWWWW!!!

Complete the following sentence: "If I were knocked unconscious and in grave danger, Miho would..."
Lick and eventually eat my face, then take a dump somewhere sure to be stepped in by Lassie.

PUSCIFER'S V IS FOR VIAGRA *IS AVAILABLE NOW*

Instant-Message avatar: 0 ★ A few of the album covers that we wanted to include in the list that starts on page 58 that we omitted because they were just too fucked up to print: Type O Negative, *The Origin of Feces*; Scorpions.

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The Hottest Chicks in Metal

THIS MONTH

Lauren Harris

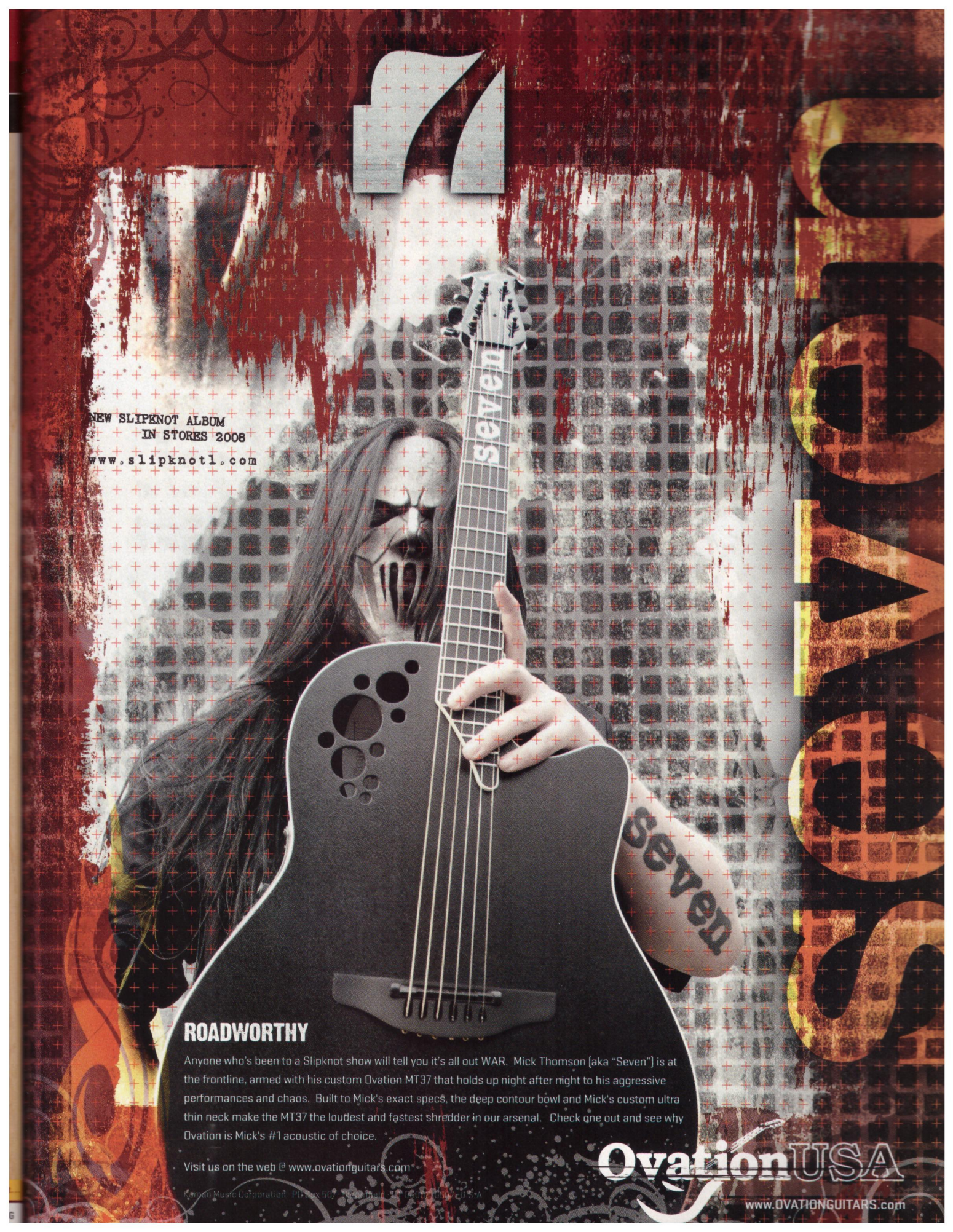
(DAUGHTER OF IRON MAIDEN BASSIST STEVE HARRIS)
HOMETOWN LONDON, UK
INSTRUMENT VOCALS
LATEST ALBUM *CALM BEFORE THE STORM* (DEMOLITION DR2)

"THE GROSSEST THING I've ever seen on tour was in one of the dressing rooms, we had toilets in there. They were just holes in the floor, and one of them looked like five people had taken a shit in it and never washed it away. It was so gross!"

FOR EXCLUSIVE OUTTAKES, GO TO REVOLVER-MAG.COM

Virgin Killer: Anal Cunt, *40 More Reasons to Hate Us*; XXX Maniak, *Harvesting the Cunt Nectar*, Prostitute Disfigurement, *Embalmed Madness*. ★ Number of different covers there will be of the next issue of *Revolver*: 10 You figure it out...

PHOTO BY ELLEN STAGG


7
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seven
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THE BRUTAL TRUTH

From left: Doug Weber, Martin Stewart, Scott Vogel, Jonathan Buske, and Nick Jett

Terror

THE DOUBLE LIFE OF A HARDCORE HERO

WITH TERROR FRONTMAN SCOTT VOGEL, what you see truly is what you get. The only thing is, *where* you see Vogel determines just which side of the 35-year-old hardcore vet's personality you're gonna encounter: Onstage, he's the bellowing, slogan-slinging scene cheerleader whose legendarily off-the-wall banter has inspired its own website, vogelisms.com. Offstage, he's introspective, soft-spoken, and, despite calling L.A. home since forever, still every bit the B.S.-free New Yorker who cut his teeth in seminal Buffalo bands like Slugfest, Despair, and Buried Alive. Vogel is comfortable with both sides of that persona, though, and on Terror's skull-crushing new album and Century Media debut, *The Damned, the Shamed*, he spends as much time looking inward as he does spewing his message outward.

REVOLVER As far back as your Slugfest days, you were fighting to keep hardcore from becoming too popular. Terror sell a lot of records—how have you held on to those ideals?

SCOTT VOGEL We do really well for a hardcore band, but our attitude has always been the same. We play huge festivals with barricades, which aren't our top choice of venues, but then, a week later, you'll see us in a VFW hall with no stage, or even someone's basement. I think we went into this for the right reasons: just wanting to play and being influenced by bands that we feel are doing and saying the right things. You bring up Slugfest, which is bizarre to me...

Guess I'm old school.

I'm 35, man—but that was such a different time. I remember we'd do, like, a weekend playing Toronto, Detroit, and Erie, and be like, "Yeah, that was a great tour!" I can remember how excited I was when the singer of Chokehold put out our 7-inch: It was the first time I ever had my band on a piece of vinyl. Things are just so different now. You have bands that I've never even heard of that are supposedly hardcore bands that put out albums and tour in buses and just live in a totally different world. But I think, through all the highs and lows and ups and downs, I still believe in the same things, and feel the same, and care.

You were a figure in the Buffalo scene forever—what do you like better about living in L.A.?

Just things like the weather, and the hardcore scene, and the hip-hop scene here, were really attractive, and I moved out here and loved it for a while. But now, when I come home, I go into hibernation. I still enjoy going to shows, and I like to support other bands, but then dealing with all the crazy people in L.A. and all the traffic and the lines and people's attitudes has really worn on me. I can't say for sure, but right now I'd like to be out in the woods, throw my cellphone in the ocean, and have a satellite, because I really like watching A&E and truTV and stuff. I need that, but everything else can go.

On *The Damned, the Shamed*, you step back to talk about some of your own negativity. Is that your way of keeping those sorts of feelings in check?

I'm no saint, and a lot of times, over the last couple of years, I've done some things that I'm not so proud of, so that's my way of letting it all out. You just come to the realization that the only way you can fix these things is if you put them out there and get them out of your system and move on. If no one else is gonna give you a second chance, you can give yourself a second chance.

Among your fans a bigger-than-life, almost cartoonish picture of who Scott Vogel is has developed. How much does that jibe with the guy you really are?

All those things come from when people see me in a certain mood. Sitting at home on my couch watching *Law & Order* doesn't put me in that mood. But sometimes, when we're on tour and we're all in a good mood, we have fun onstage, and stupid things come out of my mouth. Definitely, some of those things on vogelisms.com I've never said; they're just beyond stupid. But some of the dumbest ones, I have said. I don't know—I think anybody that puts themselves out there is gonna get those preconceived notions from people. I've had a lot of people come up to me and say, "Oh, you're my hero! I can't believe I'm talking to you!" And I'm like, If you only knew what an idiot I am. And then I have people who say, "Oh, I've heard from people that you're very arrogant." And I don't see that; I think if anything, I'm kind of quiet and keep to myself. And then there are people that come up to me and say, "Hey, I just want you to know I read your lyrics and they meant a lot to me and they helped me out." That's the thing, you know? When someone says that to me, that gives me the fuel to keep going. **AARON BURGESS**

Made Out of Babies

JULIE CHRISTMAS AND CREW ARE SO TOUGH, THEY'RE NOT EVEN AFRAID OF BEING CORNY

From left: Matthew Egan, Julie Christmas, Cooper, and Brendan Tobin

ASK BRENDAN TOBIN WHAT'S WRONG with the heavy-music scene and he'll respond with a question: Whatever happened to *songs*? The Made Out of Babies guitarist and his bandmates—singer Julie Christmas, bassist Cooper, and drummer Matthew Egan—try to make up for the shortfall on their third and latest full-length, *The Ruiner* (The End).

Arriving on the heels of Christmas' stint with Battle of Mice and Tobin's tours with Red Sparowes, the Brooklyn group's new disc features uncommonly well-written post-punk. The band has always excelled at Shellacked riffs and Zepped grooves, but on *The Ruiner* they've brought melody to the fore, a songwriting development that allows Christmas to show off her range.

The vocalist not only howls and growls—skills evident on 2005's *Trophy* and 2006's *Coward*—but also sings crystalline lines of affecting clarity. Combined with the band's occasional forays into lyricism, moments such as these suggest personalities that are less gruff than your average metal band. This much turns out to be true. Over a three-way phone connection, Christmas and Tobin, acting as spokespersons for the group, come across as far too charming and easygoing to be members of one of the most bruising outfits in the extreme-music underground.

REVOLVER What inspired you to call your new album *The Ruiner*?

JULIE CHRISTMAS I don't know—you know, just the same as with *Coward,* we sort of picked a word that feels right.

So what was being ruined?

CHRISTMAS Nothing. Nothing was being ruined. If you ask me, I think there are some parts of the album that are much bigger and more massive than anything we'd done before, so maybe that would be it.

You seem to sing a lot about "he" and "she" on the new album—it seems more novelistic and less personal. Is this intentional—or even accurate?

CHRISTMAS No, that's accurate. I do that. There are especially two songs where the characters really pop out. One is "The Major," and the other is "Stranger." Those two are very clearly in male and female characters. I do put "he" and "she" a lot more in there this time. I try not to use the word "I" that much. I don't want people to think that I'm always talking about myself, because I'm not.

Some of the new album is quite pretty. Is this a precursor to a new direction? Could we ever expect to hear, say, a Made Out of Babies ballad?

CHRISTMAS Oh, I don't know. That's the kind of question that we can't answer until we're actually doing it.

BRENDAN TOBIN Yeah, I mean, a lot of the songs on this record I never even imagined would come out of us.

CHRISTMAS Yeah, and on some of them, we were, like, cringing while we were doing them.

TOBIN Yeah, we were like, "Does that work? Do you like it?"

CHRISTMAS That's why we were not sure if people would even be into it. We know that we've always been, from the very beginning, a band that people either like or hate.

TOBIN "Polarizing" would be the word, Julie.

CHRISTMAS I was trying not to say that, but thanks. Polarizing.

TOBIN I think we were pretty careful not to let anything veer into the territory of being, like, even slightly corny or insincere.

CHRISTMAS I disagree. I totally disagree. I think at some points during—especially on the third-to-last song, "Stranger"—there are some points during that where that's where it was going, and...

You embraced the corniness?

CHRISTMAS We embraced the corniness. We knew it was going to be a little squooshy, and we just decided to try to like it for what it was and, in the end, even if it hurts, it sort of builds character to let those moments happen. Otherwise you're just faking being a tough band...and that's fraudulent.

How do you feel, Brendan? Do you still feel tough?

TOBIN Uh, I've never felt very tough. I'm surprised that we're even lumped into this kind of grouping of bands and people.

You *are* on a metal label...

TOBIN Yeah, it's, like, because I have a little too much extra distortion added on to my guitar, so it's not, like, punk, but it's not enough distortion to be thrash or something. So, oh, it's metal! You know what I mean? I love metal, but I also love quiet music, and some pop music, and all sorts of things. This is just what comes out when I start playing.

BRENT BURTON

From left: Jeremy Bryan (drums), Patrick Thompson (guitar), Shane Crump (bass), Shawn Mike (guitar, piano, vocals), Dennis Lee (vocals), and Adam "Huck" Ferguson (guitar, vocals)

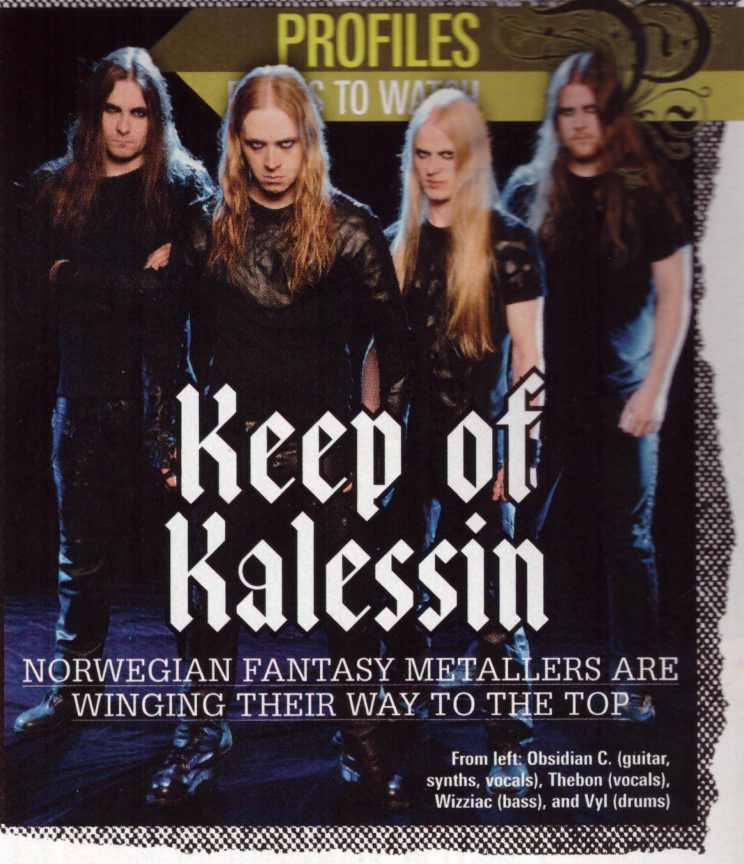
Alesana

SOUTHERN MYTHMAKERS SET THEIR SIGHTS HIGHER

WHY YOU SHOULD CARE The North Carolina hardcore sextet won over the headbangers and the Vans Warped Tour with *On Frail Wings of Vanity and Wax*, which was released independently in 2006 and then re-released by Fearless Records last year. The group's second full-length, *Where Myth Fades to Legend*, came out in June. "We kind of do the heavy stuff and then the really super poppy stuff and some softer stuff," explains guitarist-pianist Shawn Mike about the group's trademark eclecticism. "This time, we really tried to push each dynamic really, really hard in each direction—we wanted to make the heavy stuff sludgier and nastier and the poppy stuff dancier and real catchy."

GRIMM TIDINGS While the songs on their first album were inspired by Greek mythology, *Where Myth* takes its cues from the notoriously dark fables of the Brothers Grimm. "Both Dennis [Lee, lead vocalist] and I are book nerds," Mike explains. "The Greek mythology concept went over well, so we wanted to do it again. I found a book in Barnes & Noble that had all the Brothers Grimm stories. We read some of the more obscure ones in the book; they're pretty brutal, and that's what got us interested. We felt the Brothers Grimm stories mirror how we're perceived; on the surface everybody thinks, 'Here's another dark, screaming band,' but there's some sweetness and melody, too. We like that whole smoke-and-mirrors thing and how it relates to us."

HEADING FOR THE WALL? Mike says that "it's never too early" to think about what's next, and he has a feeling that—along with cohorts Lee and fellow guitarist Patrick Thompson—Alesana are headed for even higher conceptual ground in the future. "We've decided the next record will probably go into a full-on concept where all the songs depend on each other and there's a complete story going on. We might not even base it on anything specific this time; we may just write, like, a novella, a small story, and then just pull the musical parts out of the story where lyrics apply. We don't want to be, like, 'Here comes just another Alesana record.' We want to drop a *bomb*." **GARY GRAFF**



Keep of Kalessin

NORWEGIAN FANTASY METALLERS ARE WINGING THEIR WAY TO THE TOP

From left: Obsidian C. (guitar, synths, vocals), Thebon (vocals), Wizziac (bass), and Vyl (drums)

WHY YOU SHOULD CARE Taking their name from a dragon character in fantasy novelist Ursula Le Guin's *Earthsea* series, Keep of Kalessin combine the blackened symphonic sprawl of Dimmu Borgir with blistering Scandi-thrash—and a generous coat of mascara—to create their own genre: Epic Extreme Metal. The band was founded in 1994 in Trondheim, Norway, by guitarist and main composer Obsidian C., a former touring member of Satyricon.

FANTASY ISLAND The lyrics on KOK's latest album, *Kolossus* (Nuclear Blast), continue the mythic-battle storyline from the band's 2006 full-length, *Armada*. Obsidian says both albums were heavily influenced by Oliver Stone's swords n' sandals flick *Alexander*. "On *Kolossus*, the victorious ones from the *Armada* war are taking the battle to the next level," he explains. "They want to bring down the gods to become gods themselves. It's very epic, like a big fantasy movie." Obsidian views the longstanding relationship between metal and fantasy as both natural and symbiotic. "I think many metalheads see the world outside the window as quite boring. So maybe that's why we try to create something of our own."

THE 'CON CONNECTION For better or worse, Obsidian's history is inextricably entwined with that of his fellow Norwegians Satyricon. On the plus side, KOK's 2003 *Reclaim* EP featured Satyricon/1349 blaster Frost on drums (alongside Mayhem's Attila Csihar on vocals). The next year, Obsidian played guitar in Satyricon on their North American tour. After the Toronto show, he and the other touring guitarist were arrested and accused of drugging and raping a woman on Satyricon's bus. Though the charges were dismissed and the two men exonerated, Obsidian's reputation remains smeared. "We received a formal apology from the Canadian authorities, but that doesn't justify the errors that were made," he says. "We were totally innocent, but if you search our names on the Internet, what you get is this shit, and that's no fun for anyone." **J. BENNETT**

The Banner

JERSEY HORRORISTS RETURN FROM BEYOND THE GRAVE

From left: Rich Bukowski (guitar), Jake DiMeo (bass), Buzz Luciano (guitar), Joey Southside (vocals), and Paul "Pollution" Klein (drums)

WHY YOU SHOULD CARE Though New Jersey hardcore heroes the Banner formed 10 years ago, vocalist Joey Southside explains that the horror-inspired underground rockers have never had as talented (and permanent) a lineup as now. After briefly falling out of favor with fans during the resurrection of the more traditional hardcore scene in Jersey and temporarily disbanding in 2007, the boys are back, haunting stages with their new album, *Frailty* (Ferret), firing off brutal, fast-paced, dark hardcore with undertones of Misfits-ian punk rock. "Now we're sort of coming full-circle," Southside says. "Now there are kids starting bands who got into hardcore listening to us."

SCARY MONSTERS Southside isn't only exorcising his demons onstage: He also did the cover art for *Frailty*, has designed a limited-edition clothing line through Essex Clothing, and is currently working on a dark comic series for My Chemical Romance guitarist Frank Iero's publishing company, Skeleton Crew. "The idea was to do a horror scene book that has a punk comic feel to it," Southside explains. "I wanted to write a story with gore that wasn't there for shock value. It had to mean something when it happened." While Southside is still trying to nail down an illustrator for the series, which includes menacing monsters like vampires, werewolves, and a whole range of classic horror villains, he projects that the series will launch this fall/winter.

HOARSE RACE The first leg of the Banner's run on the Ferret Records Young Guns Tour has taken its toll on Southside's health. The vocalist explains that his voice crapped out for the first few days, making him sound more like a blues singer than a screaming, doom-inspired frontman. "The other day I woke up and my voice was back and everybody was looking at me like something horrible had happened," Southside said. After performing that night and sending his vocal cords back into their raspy coma, his tourmates celebrated by taunting the New Jersey bruiser. "They kept making me say creepy, weird things like 'Snap into a Slim Jim!' or offer little girls candy." **VALERIE McQUEEN**

From left: Anna K. (bass), Seven Antonopoulos (drums), Roy Underwood (vocals), and Jim Kaufman (guitar, synths, programming)

Opiate for the Masses

A SPECTER IS HAUNTING LOS ANGELES—THE SPECTER OF INDUSTRIAL METAL

WHY YOU SHOULD CARE It's been 10 years since high school friends Ron Underwood (vocals) and Jim Kaufman (guitar) formed Opiate for the Masses, during which time they've released four albums. On *Manifesto*, their Century Media debut, the Los Angeles industrial-metal quartet has come into its own with tighter riffs, more pissed-off lyrics, and a sexier bass player in Anna K. (hands off: She's drummer Seven Antonopoulos' wife).

MANIFESTO DESTINY Despite the group's Red Army–inspired imagery and Marxist-sounding name, they're not actually communists, and *Manifesto* isn't politically charged. "The imagery, and obviously our logo and album art, are definitely leaning towards a political reference, but lyrically, we're not making that much social commentary," Kaufman says. "It's really more of a personal album about what we've been through to get to this point." Antonopoulos adds, "Last time I saw Slayer, they had World War II footage playing behind them. I didn't sit there and think, Wow, Tom Araya's Chilean and Dave Lombardo's Cuban, and they're promoting Nazism. For us, it's a thought-provoking image. It's very stark, very intense, and just very militant."

DON'T BREAK THE OATH One of the bigger trials leading up to this album was 2005's Warped Tour. Outsiders to the emo world, the group tried their best to fit in. "There was a big party, and every band had to bring a bottle," says Underwood. "And I saw my friend and was like, 'Dude, where's the party at?' He's like, 'Oh, right through that door, dude.' And it was Underoath's fuckin' Bible study. And I walk in, and I'm like, 'Yeeaah!' And they're like…silence. And I was like, 'Uh, sorry. Wrong door.'" **KORY GROW**

QUICK FIX

Cold World

ALBUM
DEDICATED TO BABIES WHO CAME FEET FIRST
DEATHWISH

SOUND LIKE Old-school '90s NYC crossover—think Biohazard chest-beating about their Life of Agony.

FUN FACT Fittingly, *Dedicated to Babies* was produced and engineered by Biohazard guitarist Billy Graziadei at his Underground Sound Studios.

THIS HAS BEEN QUICK FIX NO. 184
ONE MORE BAND YOU SHOULD KNOW ABOUT

Sweet Cobra

ALBUM
FOREVER
BLACK MARKET ACTIVITIES

SOUND LIKE Mastodon getting High on Fire and puffing out some seriously crusty stoner-punk riff rock.

FUN FACT The dudes in Sweet Cobra love skateboarding. In fact, guitarist Robert Lantham has said, "The majority of my idols are skateboarders. I draw all my inspiration from skateboarding. I don't really like music that much."

THIS HAS BEEN QUICK FIX NO. 185
ONE MORE BAND YOU SHOULD KNOW ABOUT

Gridlink

ALBUM
AMBER GRAY
HYDRA HEAD

SOUND LIKE Katana-sharp, anime-shrill, Shinkansen-fast grindcore that makes everything else Japanese seem tame, sane, and subtle by comparison.

FUN FACT Gridlink features vocals, lyrics, and graphic design by former Discordance Axis frontninja Jon Chang.

THIS HAS BEEN QUICK FIX NO. 186
ONE MORE BAND YOU SHOULD KNOW ABOUT

COLD WORLD: BURKHARD MÜLLER

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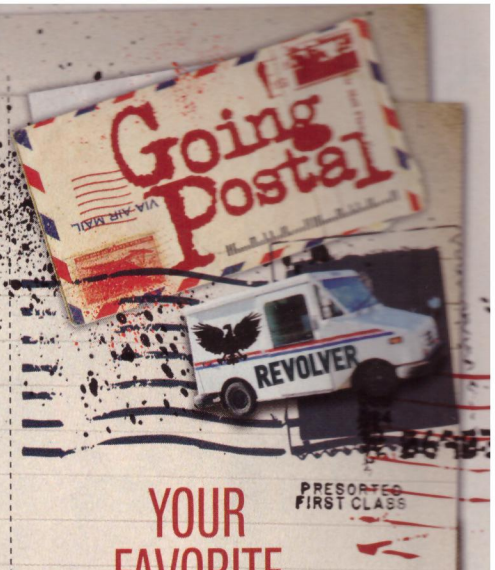
THIS MONTH:

Nikki Sixx of Mötley Crüe



YOUR FAVORITE ARTISTS LOSE THEIR MINDS ANSWERING YOUR LETTERS

ILLUSTRATION BY STEVE CHANKS

IN 1989, MÖTLEY CRÜE FRONTMAN VINCE NEIL SANG, "When we started this band, all we needed, needed was a laugh" on "Kickstart My Heart." Two decades later, Neil, guitarist Mick Mars, drummer Tommy Lee, and bassist-songwriter Nikki Sixx are still laughing—all the way to the bank. None of the drugs, Playmates, grunge bands, music-industry naysayers, or other obstacles has succeeded in stopping the Crüe juggernaut. The L.A. glam-metal vets' ninth album, *Saints of Los Angeles* (Mötley/Eleven Seven), is their first in close to decade, but still debuted at No. 4 on the *Billboard* Top 200, and the title track was the first single sold exclusively for the *Rock Band* videogame. Apparently, even after more than 25 years, the Crüe are still a vital force.

Since sobering up prior to "Kickstart," the 49-year-old Sixx has become the band's hardest-working member. He's penned *The Heroin Diaries*, a book about surviving his heroin addiction; started several hard-rock side bands, including Sixx:A.M., Brides of Destruction, and 58; taken up photography; launched the Royal Underground clothing line; and become president of Eleven Seven Music. As if that weren't enough, he's married and divorced two *Playboy* models, sired four tykes, and is now happily dating 26-year-old tattooist and *Revolver* covergal Kat Von D. Just before embarking on the Crüe Fest tour with openers Buckcherry, Papa Roach, Trapt, and, of course, Sixx:A.M., the towering Sixx took the time to tackle the questions you submitted. With everything going so well, he said he'd answer anything. Anything.

Who made you want to play bass?
—Kerry

NIKKI SIXX Mott the Hoople's Overend Watts, UFO's Pete Way. Guys like that. But for me it was never so much about the bass player as it was the band. I really liked UFO, Queen, the Sex Pistols, and Black Sabbath growing up. But none of their bass players necessarily changed my life.

I read that your new album is named after all the streets named after saints in Los Angeles. Do you feel a specific one is watching over you?
—Sarah

It's not the only reason the album's named that. I think it's a bit tongue-in-cheek to say we're the saints of Los Angeles. So, as far as any saints watching over us, I think there must be more than one, considering the fact that we're still alive at all.

How did you come up with the name Nikki Sixx?
—Jeff

I stoled it...from a guy named Nikki Syxx in a band called John and the Nightriders. Recently his daughter reached out to me through MySpace, and was like, "You know, my dad always said great things about you." And I was like, "Cool." And I'd never met her dad. [*Laughs*]

Sixx:A.M. is full of skill and talent. How do you like playing in that band compared to Mötley Crüe?
—Chris Mickas

There's not one ounce of similarity, and I really enjoy that. It's sort of like using a different muscle, so to speak. For the first album, Sixx:A.M. had never recorded together before. We just did whatever we wanted. Now we're starting to latch on to what it is that we want to do. We still haven't defined what Sixx:A.M. is. We've defined who Mötley Crüe is, and it's a different songwriting process.

"I've been considering having a diary-burning."
— Nikki Sixx

When you decided to go public with your *Heroin Diaries* book, how did you explain to your children about your past?
—Michelle Bettin

I have a very honest relationship with my children about my past. We always talk about what's going on with their friends or what's going on with their school, in their world, or even in my world. A lot of times somebody will pass away that I know, and they'll ask me about it. And I'll say, "You know, it was drugs." I think having that awareness out there is the best thing you can do for your kids. Also, having someone who has been through that and is living in a place of recovery that is not one of preaching but of leading by example, living life and being on 10 and just having a great time, doing all this creative stuff, being a positive influence, still being able to rock and roll and kick ass, that's a great example for people to look at.

I was so enthralled by *The Heroin Diaries*. Do you still keep diaries?
—Yvonne

I do. I've actually been considering having a diary-burning. Realizing how powerful *The Heroin Diaries* were and that slice of time in my life, and how it's affected people in, I believe, positive ways, has been amazing. But now it's really brought to my attention, glaringly, that I wouldn't want any of my other diaries to ever be read. When the day comes that I pass, I won't be able to control that. So I've been considering burning them so that I can leave those tales untold.

A close relative of mine is suffering from an addiction to methamphetamine. We bought her your book *The Heroin Diaries* and *The Heroin Diaries Soundtrack*, and she says that it is encouraging, and she has started trying to get rid of her addictions. Do you have any advice on how to help her?
—Desiree Day

I believe in removing the addict

from the addictive influences and the environment, so I'm a pretty big supporter of the concept of a facility or rehab center, a way to get the addict away from the drugs, away from the dealers, away from the girlfriends or boyfriends that are acting as enablers, away from the parents who are turning a blind eye. Get them in a situation where somebody who does that for a living can refocus everything. I always think that's the best.

How did you get started in photography?
—Jennifer
I've been shooting pictures on and off throughout the years on the road. And a few years ago, I got really into taking it seriously. There's such a satisfaction for me in realizing the way I see things, trying to capture that. I look at the photos and go, God, that looks so cool. That's what got me going. And now it's pretty much full-time.

How do you keep yourself energized for such a busy schedule?
—Dave Farmer
I think you're only as old as the woman you feel. So I try to stay energized that way.

How did you and Kat Von D get together? Was it love at first sight?
—Frank S.
That's exactly what I was talking about. It was friendship at first sight. We had so much in common. She was going through a divorce. And I was single and she was single, but we were friends. And then something magically happened. It's really cool, because I've never had so much in common with somebody that blossomed into being madly in love.

It's really great. She's not only the greatest girlfriend on the planet, but she can also hang. She's down for her man and understands my lifestyle, and I understand her lifestyle.

How many tattoos has Kat given you?
—Lisa Donnelly
So many, it's unbelievable. She did all these amazing portraits of my kids and my grandfather. She did a huge rib piece on me, and she's redoing all my tattoos. She's such a fuckin' talent. It's cool to have her working on me. Plus it's such a bonding experience for us. We can look back when we are grandparents and go [*in craggy, old-man voice*], "Remember when you were tattooing my leg that time?" I'll just look like an old, wrinkled, wet, soggy comic book when I'm, like, 80.

"You're only as old as the woman you feel." — Slxx

If you woke up tomorrow and there was no more Crüe and no more fame, do you feel that you have reached a level of spiritual peace where you will still be happy with your life?
—Amanda Graham
Absolutely, 100 percent. My priority list does not involve fame, does not involve success. It does not involve music. My priority list is sobriety and my children. Work comes after that stuff.

How does being a rock star in the '80s at your wild partying prime compare with being a modern-day rock star to a new generation of kids?
—Tiffany
I don't know, because I can't remember the '80s. [*Laughs*]

How does it feel to know that, even after more than 25 years, it's still considered very cool for younger generations to be Mötley Crüe fans?
—Angela Marzilli
I'm humbled by it. We played our first show last night at this festival in Montreal, and yeah, I look out and there are 45,000 people, and they're all singing our songs. And I'm looking out, and a lot of them weren't even born when our first record came out. I'm like, You know what? This is something never to take for granted.

What was it like to almost die (each time)?
—Sean
Um, it wasn't a party! [*Laughs*] I mean, how do you answer that question? "Oh, man. It was great! No, it was horrible. No, it was great." It depends on which one of my personalities you're talking to.

I recently read in a bass-oriented magazine that you use a '59 P-Bass to record. Has this always been the case?
—Sean
No, I use different basses. I record with a Gibson Thunderbird, the Epiphone Thunderbird, a '59 P-Bass. But I'm not big on axes, to be honest with you. I like what I like. I'm a loyal cat, so when I'm into something, that's what I play.

So many times I'll be working with musicians, and they'll be like, "Well, you know this string's, like, a little bit too heavy." I'm like, "Dude, either the song's a hit or it's not." "Well, my tone's a little bit too bright." I'm like, "Dude, who gives a fuck? Go listen to the first Ramones record. Knock it off." It's either a great song or it's not a great song.

I've never sat down and listened to Red Garland Trio, great jazz stuff, and said [*in stuffy, lisping voice*] "That bass sound is *outshtanding*." Or with Led Zeppelin, Jimmy Page was playing, like, flat, sharp, and sloppy. Who gives a fuck? When the songs are that good, who cares?

What is your favorite memory of the old Sunset Strip?
—Cody Gilbert
Driving down the street in somebody else's car and seeing those Mötley Crüe posters up there and pulling up to a club and it was sold out, knowing that earlier that day we were putting up our own posters and getting chicks to hand out fliers in bikinis and big boots. All that stuff, man. Watching that whole thing come together, I just look back on that and go, Wow. Talk about blind faith. Who knew? We were just going for it. And one day we woke up, and we were the Saints of Los Angeles. [*Laughs*]

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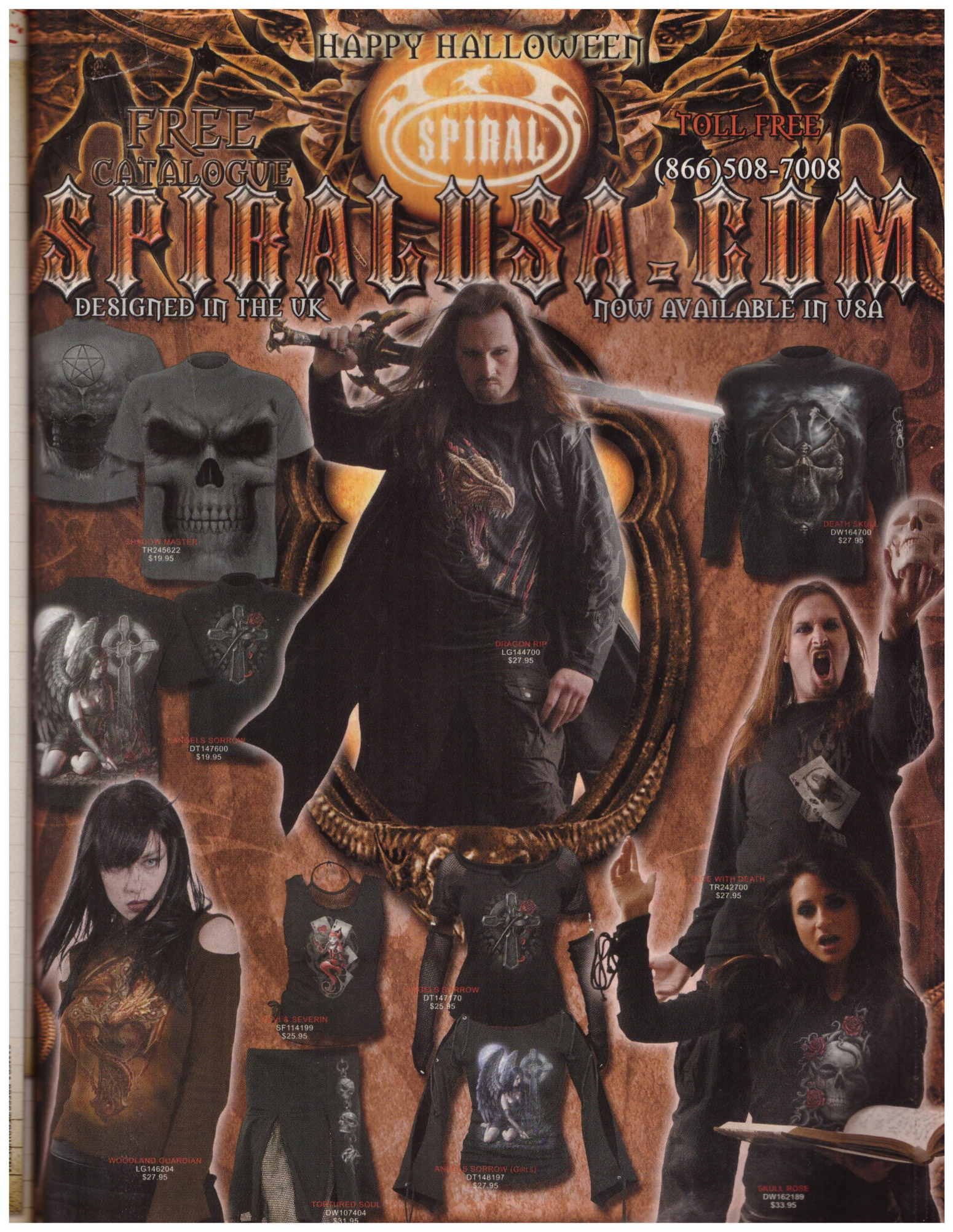
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HAVING SURVIVED THEIR NEAR-DEATH EXPERIENCE AROUND 2003'S *ST. ANGER*, METALLICA, THE WORLD'S BIGGEST METAL BAND, ARE BACK WITH A NEW SENSE OF PURPOSE AND A KILLER NEW ALBUM

Hero Live

BY BRANDON GEIST

PHOTOS BY CLAY PATRICK McBRIDE

FOR THE BEST OF THE REST OF REVOLVER'S INTERVIEWS WITH METALLICA, GO TO REVOLVERMAG.COM

From left: Lars Ulrich, Rob Trujillo, James Hetfield, and Kirk Hammett

"YOU GUYS SUCK."

It's three words that Metallica frontman James Hetfield, lead guitarist Kirk Hammett, and bass player Rob Trujillo probably don't hear very often. Especially not to their faces...and when they're onstage to boot. But here they are, soundchecking with an instrumental rendition of their Misfits cover, "Die Die Die," in a tiny, maybe 150-person-capacity Nashville, Tennessee, dive club very accurately named the Basement, and dead center in front of them is their heckler, leaning on the barrier, chewing gum, his hips cocked in a posture rife with attitude.

Who does this guy think he is?

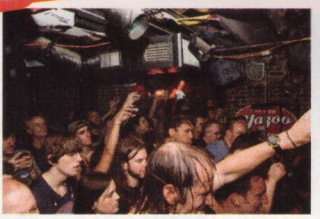
Hearing the taunt, Hetfield, Hammett, and Trujillo look up from their instruments, squinting through the harsh glare of the stagelights to identify their antagonist. After a second they see him and recognize him. His name? Lars Ulrich.

Unbeknownst to his bandmates, the Metallica drummer has slipped into the darkened venue, fashionably late. His jacket glistens with fresh raindrops—seconds ago, outside, the heavens let loose a sudden June shower, and the long line of Metallica fan-club members waiting along the Basement's driveway are doubtless getting soaked to the bone.

Recognizing Ulrich, his bandmates laugh. Their drummer's kidding, of course. Despite what the many haters may say—that Metallica haven't made a good record since 1990's "The Black Album," or, even worse, since 1988's *...And Justice For All*; that they came off like pussies in the 2004 documentary *Some Kind of Monster*, which showed the band teetering on the brink of break-up, with Hetfield entering rehab and the bandmates almost unable to talk to each other without "performance-enhancing coach" Phil Towle in the room—Metallica categorically do not suck. Their rip-roaring new epic of an album, *Death Magnetic* (Warner Bros.), proves it. As does their positively electric performance tonight in the Basement.

A secret gig announced only to members of the MetClub, the show is set up to be one for the ages. But after years of playing stadiums, leaning on massive sound systems, Trinitron monitors, and pyrotechnics, a band of Metallica's size could easily be exposed as a toothless relic in an intimate venue where precision and intensity are the only currency. Not these guys. The band kicks off the show with "No Remorse," off *Kill 'Em All*, a fitting opener since, according to Hetfield, the last time Metallica played a club this small was when they toured for that album, their now legendary 1983 full-length debut. A fitting opener, too, since Metallica show little to no remorse over the course of the 45-minute-plus set, throwing themselves fully into every note of whiplashing classics like "Sanitarium," "Harvester of Sorrow," and "Sad But True," sending sweat, hair, and fists flying. Dead center, clenching down on the barrier, where Ulrich taunted his bandmates just minutes before, stands 20-something Ron from New York, who has been following Metallica around on the European tour they just flew back from earlier today. He counts this as his 102nd Metallica gig. Afterwards, when asked if any one of those many shows stands out, he answers without hesitation: "This one!"

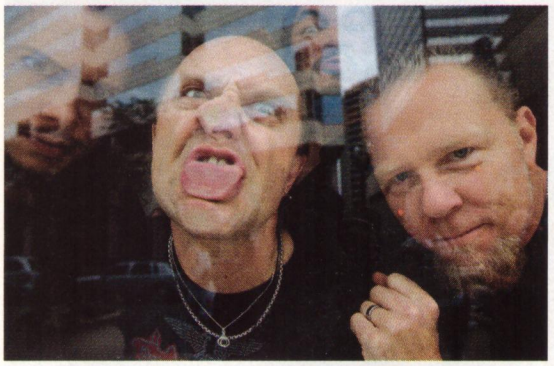
About two-thirds of the way



into the set, Ulrich scrambles up from behind his drums and takes Hammett's mic. "I just want to say, you guys have supported us for so long here in the Basement," he salutes the crowd, tongue in cheek, "but tonight there are people here from Warner Bros., so maybe, with your help, we can finally get out of the Basement—though we love it here—and get a fucking record deal!"

It's a telling joke. Having come about as close to breaking up as a group can get during the making of their last album, 2003's *St. Anger*, Metallica almost seem reborn as a new, much younger band. Garage days revisited, indeed. Part of this impression is simply the optical illusion of seeing them incongruously playing such a minuscule club. Part of it is that the longtime members—Hetfield, Hammett, and Ulrich, all in their mid-40s—are in better mental, spiritual, and physical health than they have been in years. But most of it is that, as the bandmates themselves point out, having peered into the abyss, they've come away with a renewed love for what they do and a hunger to keep doing it. Maybe nowhere is this clearer than on *Death Magnetic,* a record created with the explicit mission statement of trying to tap into just that sort of youthful passion and drive. As Hetfield describes the "mantra" given to them by producer Rick Rubin: "Go back to what you were thinking at the time of *Master of Puppets*. You're writing a set list to impress a record company. You want to get signed. Here's your showcase list. Be hungry."

The result is Metallica's fastest, most ferocious album in decades, full of "Battery"-like velocity, headspinning riff-o-rama, sinuous Thin Lizzy–esque dual-guitar harmonies, off-kilter rhythms and time-signature shifts that hearken to Meshuggah, and, unlike *St. Anger*, guitar solos, lots of them. And amid all the blast and bluster, there are some of the dynamic touchstones of their classic triptych, *Ride the Lightning*, *Master*, and *Justice*—there's an acoustic ballad that becomes crushingly heavy like its forbears, "Fade to Black" and "One," and there's even an instrumental track à la "The Call of Ktulu," "Orion," and "To Live Is to Die."



"IT'LL ALWAYS BE DIFFERENT BECAUSE WE'RE PLAYING IT NOW, AND IT'S A DIFFERENT CONTEXT AND WE'RE DIFFERENT MUSICIANS."
—KIRK HAMMETT

As for the album's lyrics, Hetfield reclaimed the task of penning those alone, relishing the opportunity to confront his demons one-on-one again after the group-writing stream-of-consciousness free-for-all of *St. Anger*. "I really wanted to crawl back into 'the cave' and kind of get scared, just dark and scared," he says when *Revolver* sits down with him in one of the band's tour buses after the Basement show. The towering frontman is clearly still juiced from the performance, shifting restlessly in his seat, his eyes scanning his surroundings. He's just finished vocal warm-downs, in particular an exercise he calls "horse lips"; he demonstrates, flapping his mouth in a way that can best be described as, well, horse lips. "It's funny now that I go in the cave and I'm OK. I know where the exit is."

Hetfield exited this time with a batch of songs exploring, in various ways, his band's brush with mortality and resulting new life. "A lot of the album revolves around the near-death experience we had, you know, the near-death of Metallica," he says. "I read an interview with Johnny Cash about his near-death experience where he actually saw the light and the tunnel and all kinds of stuff you see in the movies. He was telling it like it is; I don't think Johnny Cash would lie. And he was telling that story, and he came back and said how grateful he was and how amazing life had become. He was able to really breathe it in and to see people and to feel things deeper than he had ever felt. I found that really intriguing and somehow identified with it because of the band's almost-breakup. So, there's some of that, and there's some of the people that hadn't come back from the light; there's a lot of rock martyrs or heavy-metal warriors that have died, that didn't make it because they couldn't handle it. You know, like a Layne Staley [of Alice in Chains, who OD'd on a mix of heroin and cocaine in 2002]. All of the people that have fallen into the mist of the road and relied too much on the crutches, and they take them."

It's clear from how the frontman talks about this subject that it's a very personal one—not so long ago, he, too, relied excessively on one of those crutches: alcohol. More than any single member in Metallica, maybe more than the band itself, Hetfield stands reborn.

"James was a little bit fragile when I first joined the band, you know, almost five years ago. It seemed to me like sometimes you're walking a tightrope with him, or thin ice," recalls Trujillo of Hetfield, who was, at the time, a little more than a year out of rehab. "It seems like now he's kind of got his juju back. He's sober, and that's a beautiful thing for him. He's solid with his family and it's amazing to see. He just seems more free-spirited and really psyched and excited about writing the songs and really focused on his riffage and his lyrics. He's not afraid to stay in the studio until one in the morning and play guitar and get things right."

But as happy as everyone is for Hetfield to be sober, and as much as he himself knows that being so has probably saved his life, he's a little unsure about whether it's made "getting things right" easier or harder. "It's made me stronger, I think, in the fact that I don't have to rely on an outside source or something," Hetfield says of sobriety's impact on his creative process. "I can go into the cave; it helps when I'm at home or I'm somewhere where no one's around. You know, I used to create

the cave by drinking, and I don't need to do that. But there are certainly plenty of times where I think it would be so much easier if I was just not me, or if I drank and became some other thing, I'd be freer. Then I think it through and I realize I don't want to be something else or someone else. I want to be me. Or at least the me I think I know. Why pretend otherwise when I'm trying to connect with people? It's not cool connecting with someone because they think you're someone else. So, I go back and forth with that, you know. I'm less creative, I'm more creative. It's greater, it's not so great. So, you know, overthinking for sure. But more and more trusting the ability to be creative without cloudiness."

WHEN RICK RUBIN SAT DOWN WITH METALLICA two years ago to begin work on *Death Magnetic* and laid down his mission statement, his mantra—"Go back to what you were thinking in *Master of Puppets*"—Lars Ulrich says there was "some fear and some trepidation" on the part of himself and his bandmates "about going back and kind of taking a look at what we used to do." They had brought in the legendary producer, the man behind landmark metal albums like Slayer's *Reign in Blood*, Danzig's *Danzig*, Slipknot's *Vol. 3 (The Subliminal Verses)*, and System of a Down's *Toxicity*, to try and shake things up after 15-some years of working with Bob Rock, who, by Hetfield's own admission, had basically "become a part of the band." Now maybe Rubin was trying to shake things up too much.

"On the *Justice* tour in '89—I can't remember what show it was—we're playing these fucking songs, they're 10 minutes long. It's one math-metal exercise after another, and we've gone back to the dressing room and we all sat and looked at each other and were just like 'What the fuck is this? Why are we putting ourselves through this stuff?'" Ulrich explains. "Basically, the whole thing becomes about not fucking up. I mean, we go out onstage every night with one goal in mind, which is to not fuck up. We made a promise to each other that we were gonna go in a completely different direction and we were just gonna get away from that. That's been, you know, 16 years where we, I don't know if 'ran away from it' is the right phrase, but I could tell you, at least for me, that I did everything I could to not go back there. Everything I could to not repeat what those records were."

"I DON'T THINK JOHNNY CASH WOULD LIE." —JAMES HETFIELD

But once the band members overcame their initial reservations—learning to, as Hammett says, "not be afraid to look into our past and take out the best elements of our past and use them, because we own them. We invented that shit"—they found they could embrace the experiment. "There was a lot of self-referencing going on all across the board: in the songwriting, in the performance, in the recording, in the attitude, in the problem solving," Hammett continues. "A lot of times we would say, 'What would we do in the '80s?' And we were able to mine our own material for fresh new ideas. And you know, no matter how much we try to play it like it was on, say, the second album, it'll always be different because we're playing it now, and it's a different context and we're different musicians."

Similarly, Ulrich is eager to point out that *Death Magnetic* is not simply a throwback. He describes the writing process as the band members "being inspired by those records again" while remaining careful not to "turn into, no disrespect, but classic rock." Trujillo thinks they've succeeded: "Yes, there's elements of the speed, of the riff, of the heaviness of that old-school stuff, but there's definitely at times a bounce and a groove thing going on, too, that represents what is happening, like, now."

While the other Metallica dudes also seem confident that they've created an album that simultaneously references their classic albums and keeps a foot in the present tense, they're still digesting their experience working with Rubin. All four agree that one of the best things about the producer is that, as Hammett says, "You never see him." Rubin would mostly leave the band to its work, only coming in every six weeks to two months to check up on their progress and give his opinions. As for those opinions...

"The thing that I really like about Rick is he's the most blunt person you'll ever meet," says Ulrich. "When it comes to music, it's really simple: Either he likes it or it's fucking shit. And I kind of like the bluntness of it. I mean, sometimes, it's a little crazy. I was sitting one day listening to some drum tracks, and I'd play one version for him and he goes, 'That's so bad it makes me want to kill myself. Literally. I hope I never hear that again. That's depressingly bad.' OK. So, I play him the other version, and it's the same thing he just heard

except it has, like, two different drum fills. Other than that, they're identical, all right? I play him the second version. 'That's fucking on fire! That's great!' And you're just kind of sitting there going, Huh?"

"There was a little jostling for position, you know," says Hetfield of dealing with Rubin's sometimes mystifying directions. "'Oh, he says this and I don't agree with it. I wouldn't do it that way. How does he know? He doesn't know metal. He's saying that's metal; that's not metal.'" "A couple of times we had to take the reins," Ulrich adds, "and it feels good to do that. It feels like we can always rely on that when we really need to. Me and Hetfield can step up and kind of be like, 'Don't fuck with Metallica,' because at the end of the day, that's us."

And if ever Metallica's identity—and very existence—was in doubt, now it seems crystal clear; as Ulrich says, Metallica "is us": him, Hetfield, Hammett, and Trujillo, not just a band but a family, one that has been through some dysfunctional times but is now tighter and stronger than it has been in many years. The drummer's taunt before the Basement show seems to confirm this in itself—"You guys suck" likely wouldn't have been so funny back in the *Some Kind of Monster* days, and it probably would have started a fight, not been greeted with chuckles.

"You know, it's awesome, the fact that after 27 years we can get along," says Ulrich, "that we can fucking sit in the same dressing room—we still use the same dressing room—take showers within minutes of each other. I mean, think about it a second, the horror stories you hear of other bands who can't even be in the same city at the same time. We actually go and have dinner together, we actually hang out. We sit down and talk to each other. It's pretty cool. But don't spend too much time on the shower thing. I can see where you're going with it: Fucking James and Lars in the shower. Those guys. I knew they were fucking gay all along," he laughs. "But it's a rare thing. We really do appreciate it, and that's not some next-level psychobabble, found-God type of thing."

The bandmates each credit various developments for their current harmony—their lead singer's sobriety, the addition of the easygoing Trujillo, the fact that they have all become parents (Hammett had his first child during the making of *Death Magnetic* and, at the time of these interviews, was expecting his second in a week)—but they all point to *St. Anger* as having been a crucial element, even if they may have individually hated the lack of solos or the collaborative lyric-writing. *St. Anger* "had to happen," says Hetfield. "It was a stripping down of walls. A kind of regrouping. A vulnerable time; vulnerable with each other and seeing how vulnerable we could get without someone slipping and punching you in the gut when you're not looking."

Having pulled through, the Metallica family can now shift their attention to enjoying their extended family: the fans. And down in the Basement, even as the band absolutely tears up the tiny space, a familial vibe prevails. Between songs, the bandmates joke around with each other and the crowd, distributing high-fives and bottles of water—or maybe not; as Hetfield wisecracks at one point to a fan guzzling down the liquid, "Are you sure that's water? It looks a little yellow to me." Hetfield also calls out Ron from New York, whom he recognizes from the front row, dead center, of the last 100-plus Metallica shows. And maybe the intimate family atmosphere here is not so surprising; these are, after all, 150 or so of Metallica's most diehard fans, and this is the fucking Basement.

What *is* surprising is how that vibe somehow carries over to Metallica's gig the next day: headlining the main stage of the Bonnaroo Music Festival in nearby Manchester, Tennessee, in front of some 80,000 people. Once a hippie fest dominated by jam bands, this year's installment features not only Metallica but also everyone from Pearl Jam, Mastodon, and the Sword to rap star Kanye West, all-female tribute band Lez Zeppelin, and possibly Metallica's strangest, if awesomest, opening act ever, comedian Chris Rock. When, a few songs in, Hetfield asks the crowd how many people have never seen Metallica before, amazingly, it seems like almost all 80,000 raise their hands (except, of course, for Ron from New York, whom we spot on the ginormous stage-side monitors, front row, dead center, locked down on the barrier). Apparently, even the biggest metal band in the world has more new fans to adopt into their family. And by the end of their final encore song, "Seek and Destroy" (to which two hippie chicks are seen hula-hooping), Hetfield tells the crowd, "Metallica loves you, baby. Metallica loves you," and it seems pretty clear that the feeling is mutual, and that the band's extended family has, indeed, just been extended by at least a few thousand happy souls. ☠

Playing Bonnaroo, 2008

"IT SEEMS LIKE NOW JAMES HAS KIND OF GOT HIS JUJU BACK." —ROBERT TRUJILLO

GROOMING BY BRIDGET PILKINTON FOR MAC COSMETICS

GRAPHIC VIOLENCE

"GRANDIOSE."
"GONZO."
"GROSS."
"GORY."
"GOOFY."
"GREAT."

These are just a few of the descriptors that get bandied about the *REVOLVER* office when the topic of the most awesomely memorable hard-rock and heavy-metal album covers of all time is broached. But don't let us put words in your mouth. Read on, and you're sure to come up with some sparkling adjectives of your own. The weak of stomach are warned to equip themselves with a suitable barf bag before proceeding.

GO TO REVOLVERMAG.COM FOR A DIRTY DOZEN OF THE ALBUM COVERS ★ WE COULDN'T SHOW ★ IN THE MAGAZINE

LEGEND:

BY TOM BEAUJOUR
J. BENNETT
BRANDON GEIST
AND
IAN WHEELER-NICHOLSON

◀ SEPULTURA

ARISE

(ROADRUNNER, 1991)

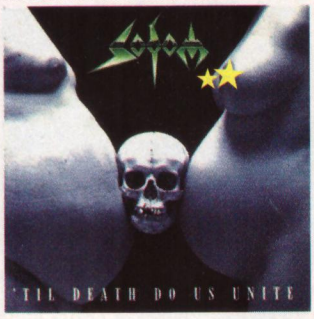
We won't even try to guess what inspired artist Michael Whelan to conjure the earth-tone crab-clawed mutant that was adopted as the cover for Sepultura's fourth full-length. Like the Whelan piece that appeared on the cover of the Brazilian thrashers' previous album, *Beneath the Remains* (1989), the *Arise* image was a pre-existing work from an extensive back catalogue of fantasy-novel art. Sepultura mastermind Max Cavalera later commissioned the artist to create an original piece for 1993's *Chaos A.D.* Whelan is also responsible for the covers of Obituary's *Cause of Death* (1990), Soulfly's *Dark Ages* (2005), and Meat Loaf's *Bat Out of Hell II: Back Into Hell* (1993).

▲ BLACK FLAG

SLIP IT IN

(SST, 1984)

Purists will argue that by the time *Slip It In* was released, guitarist Greg Ginn and vocalist Henry Rollins had begun to indulge too much in heavy-metal histrionics. No one will contest, however, that the album's cover, painted by Ginn's brother Raymond Pettibon, was a work of art. The Museum of Modern Art, the Museum of Contemporary Art, and the Whitney Museum of American Art, which have all devoted exhibits to Pettibon's jarring creations, would agree as well.



▲ SODOM

'TIL DEATH DO US UNITE

(STEAMHAMMER/SPV, 1997)

A bunch of crusty/German thrashers to remind us that whether you're a fat dude with man-boobs or a pregnant chick with real boobs, you're eventually headed to the same, bad place.

▲ BLACK SABBATH

BORN AGAIN

(WARNER BROS., 1983)

Widely considered the band's biggest disaster, *Born Again* wasn't helped by an oddly awesome demonic-baby design that looks like it was put together with kiddie scissors and magic markers.

▲ MEGADETH

PEACE SELLS...BUT WHO'S BUYING?

(CAPITOL, 1986)

In a post-9/11 world, this image of a bombed-out New York City landmark (the United Nations) being sold to the highest bidder by a skull-headed mutant freak named Vic reveals itself to be tragically timeless.

▲ DIMMU BORGIR

IN SORTE DIABOLI

(NUCLEAR BLAST, 2007)

A black-metal concept album about a fallen priest who becomes the Antichrist demands a provocative graphic. Just one question: Is that a goat with human yabbos or a human with a goat's head and cloven hooves?

▲ CARCASS

SYMPHONIES OF SICKNESS

(EARACHE, 1989)

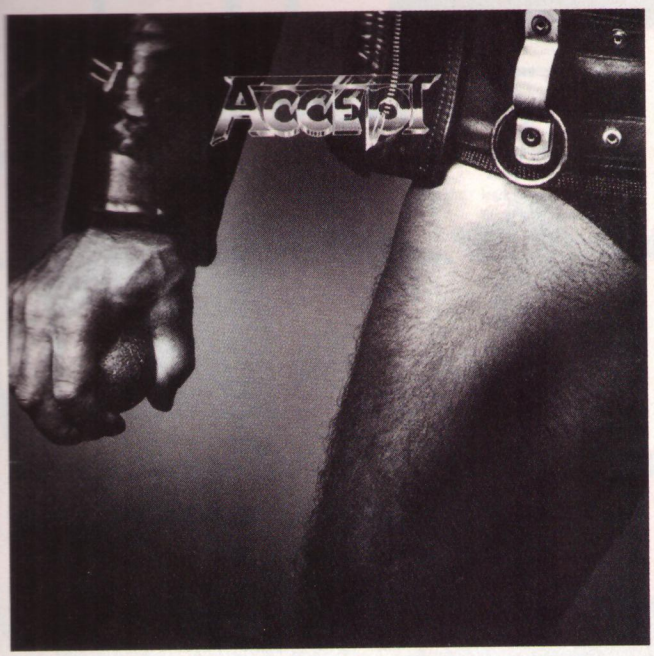
Taking the quick-to-be-banned cover art of their 1988 debut, *Reek of Putrefaction*—a collage of autopsy photos from medical journals—to the next level for their second album, British grindcore vegetarians Carcass added slabs of butchered meat to the, well, slabs of butchered meat. Needless to say, despite the social message, the censors still didn't approve.

SAMHAIN ▶

INITIUM

(PLAN 9/CAROLINE, 1984)

Inspired by Brian De Palma's blood-soaked 1976 Stephen King adaptation, *Carrie*, the members of Glenn Danzig's post-Misfits goth-rock outfit drenched themselves in dyed Karo syrup for the cover of their full-length debut—thus beating Slayer to the concept of "raining blood." The photo, taken in Danzig's parents' basement in Lodi, New Jersey, was a true collaborative effort. According to drummer Steve Zing, Danzig set up the shot, which was taken by roadie Joe Olivetti using bassist Eerie Von's camera. "The whole thing took an hour, tops," Von recalls. "But by the time we were done, there was blood all over the place."



ACCEPT

BALLS TO THE WALL

(PORTRAIT, 1984)

We here at *Revolver* are firm believers that dude thighs should be properly sheathed at all times, but we weren't available for consultation back in 1984, when German metal warriors Accept unleashed *Balls to the Wall*. Featuring a distinctly unsubtle black-and-white Dieter Eikelpoth photo that could easily be mistaken for the work of late gay fashion photographer Herb Ritts, Accept's fifth full-length remains high in the running for the title of Gayest Album Cover of all Time. In fact, the combination of the cover image and tracks like "London Leatherboys" (actually about bikers) and "Love Child" (sung from the point of view of a closeted gay man) created a minor homo-panic among U.S. fans. Go figure.

PANTERA

FAR BEYOND DRIVEN (ORIGINAL COVER)

(EAST WEST, 1994)

The legend behind the cover of Pantera's *Vulgar Display of Power* is that the band coerced a fan into taking the immortalized punch to the face; let's hope there isn't a similar story behind this very wisely rejected original cover design for that album's even more vulgar follow-up. Because no fan, no matter how annoying, deserves an industrial-size drill bit up the butt.

SCORPIONS

BLACKOUT

(MERCURY, 1982)

What is the most upsetting thing about this image of a screaming, bandaged man whose eyes are evidently about to be torn out by forks? Definitely the feathered mustache.

MASTODON

LEVIATHAN

(RELAPSE, 2004)

Artist Paul Romano ensured that when it comes to bragging about fish size—and Dick size, for that matter—Mastodon are a band that will always come out on top.

DIO

HOLY DIVER

(WARNER BROS., 1983)

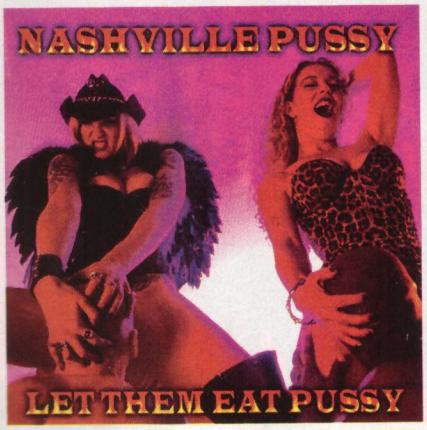
Does depicting a priest being chain-whipped by the devil go too far? Hey, if you (Ronnie James Dio) are gonna walk away from one of the biggest bands in the world (Sabbath), you gotta do it with style.

DARKTHRONE

TRANSILVANIAN HUNGER

(PEACEVILLE, 1994)

The album cover that sent a thousand corpse-painted wannabes to Kinko's, because as Darkthrone knew, sometimes there's nothing as grim and evil as a copy machine.



NASHVILLE PUSSY

LET THEM EAT PUSSY

(THE ENCLAVE, 1998)

The boogie-metal sleazemeisters gleefully turn a groupie cliché on its, um, head with an unforgettable cover image of bassist Corey Parks and guitarist Ruyter Suys being serviced by a pair of dude fans, or dudies, as they're known down South.

THE DWARVES

BLOOD GUTS & PUSSY

(SUB POP, 1990)

With song titles like "Back Seat of My Car," "Skin Poppin' Slut," and "Let's Fuck," it's hard to imagine what was on frontman Blag Dahlia's mind when lecherous drunk-punks the Dwarves recorded their 13-minute full-length *Blood Guts & Pussy* back in 1989. But nothing says awesome like NYC-based rock photographer Michael Lavine's indelible image of two naked women and an equally naked male dwarf soaked in animal blood—especially when the dwarf may or may not be sodomizing a white rabbit. Pick up the vinyl version for the bonus track, "Gash Wagon."

SLAYER

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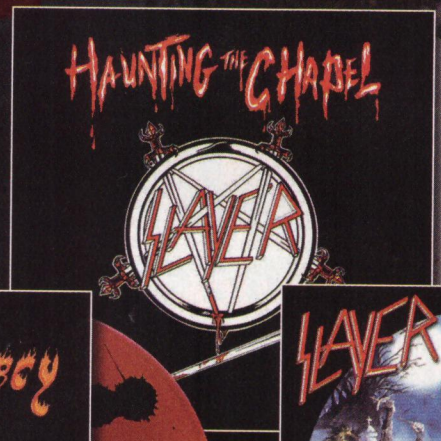
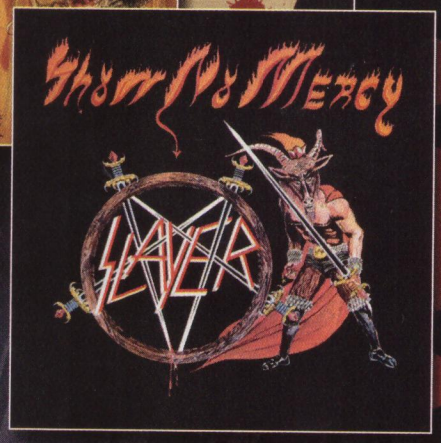




Hell Awaits -LP
Show No Mercy -LP
Haunting the Chapel - LP
Live Undead -LP

"not since the days of Carcass has Britain been capable of producing a band capable of going toe-to-toe with the American heavy hitters like Cannibal Corpse, Morbid Angel and Deicide" Planet Loud 9/10

Metal Hammer 8/10

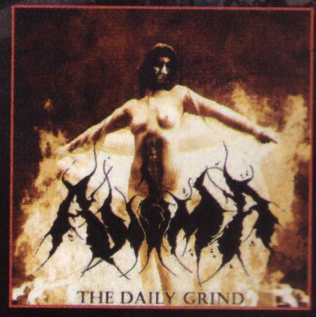
4K's Kerrang! Magazine

TRIGGER THE BLOODSHED
Purgation -8/19/08

OVERCAST's Reborn To Kill Again: 14 newly recorded classic tracks including two unreleased songs. OVERCAST featuring Shadows Fall vocalist Brian Fair and Killswitch Engage bassist Mike D'Antonio.

Reborn on August 19th 2008

OVERCAST
Reborn To Kill Again -8/19/08



For fans of The Black Dahlia Murder, Through the Eyes of the Dead, and Job for a Cowboy

ANIMA
The Daily Grind -9/2/08

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◀ SLAYER

REIGN IN BLOOD

(DEF JAM, 1986)

Widely recognized as the greatest thrash-metal album of all time, Slayer's major-label debut boasts a cover by illustrator Larry Carroll, who conjured a hyper-satanic mixed-media collage featuring severed heads, a goat-priest, and a waterfall of blood. Def Jam's distributor refused to release it; the album was eventually distributed by Geffen. "It's a pretty grotesque cover," Carroll admits. "You see the guy with the bishop's hat? Right by his hand is his dick. No one ever caught that. Now look at the guy next to him—he's got one sticking out, too." Carroll would later do the covers for Slayer's *South of Heaven*, *Seasons in the Abyss*, and *Christ Illusion*.

MÖTLEY CRÜE ▲

TOO FAST FOR LOVE

(ELEKTRA, 1982)

A spandex-and-leather homage to Andy Warhol's legendary crotch-with-working-zipper design for the 1971 Rolling Stones album *Sticky Fingers*, the cover of the Crüe's punky D.I.Y. debut (the album was originally released by the band on their Leathür Records imprint) pretty much said it all: "We're young, dumb, and full of cum, and it you don't like it, you can suck our dicks."

▲ DEICIDE

ONCE UPON THE CROSS

(ROADRUNNER, 1995)

Originally, Trevor Brown's painting of a dissected Christ (found inside the liner notes) was going to be the cover of Deicide's third album. But as the final artwork attests, sometimes less is indeed more.

▲ METALLICA

KILL 'EM ALL

(MEGAFORCE, 1983)

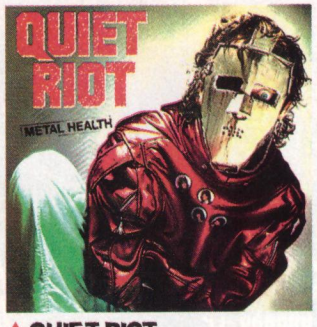
With its stark red, black, white, and flesh palette, the bloody image on Metallica's storied debut put the hard-rock world on notice that fucking with this particular band was inviting a world of hurt.

▲ CANNIBAL CORPSE

BUTCHERED AT BIRTH

(METAL BLADE, 1991)

Due to the tot-torturing cover painting by artist Vincent Locke, *Butchered* was banned in Germany until 2006. Meanwhile, albums by the Hoff flew off shelves. So who are the real sickos, Deutschland?



▲ QUIET RIOT

METAL HEALTH

(PASHA, 1983)

Ah, the early '80s: a magical time when a metal album could (finally!) hit No. 1 on the *Billboard* charts despite showing a mental patient wearing a straitjacket apparently designed for Michael Jackson.

▲ VENOM

WELCOME TO HELL

(NEAT, 1981)

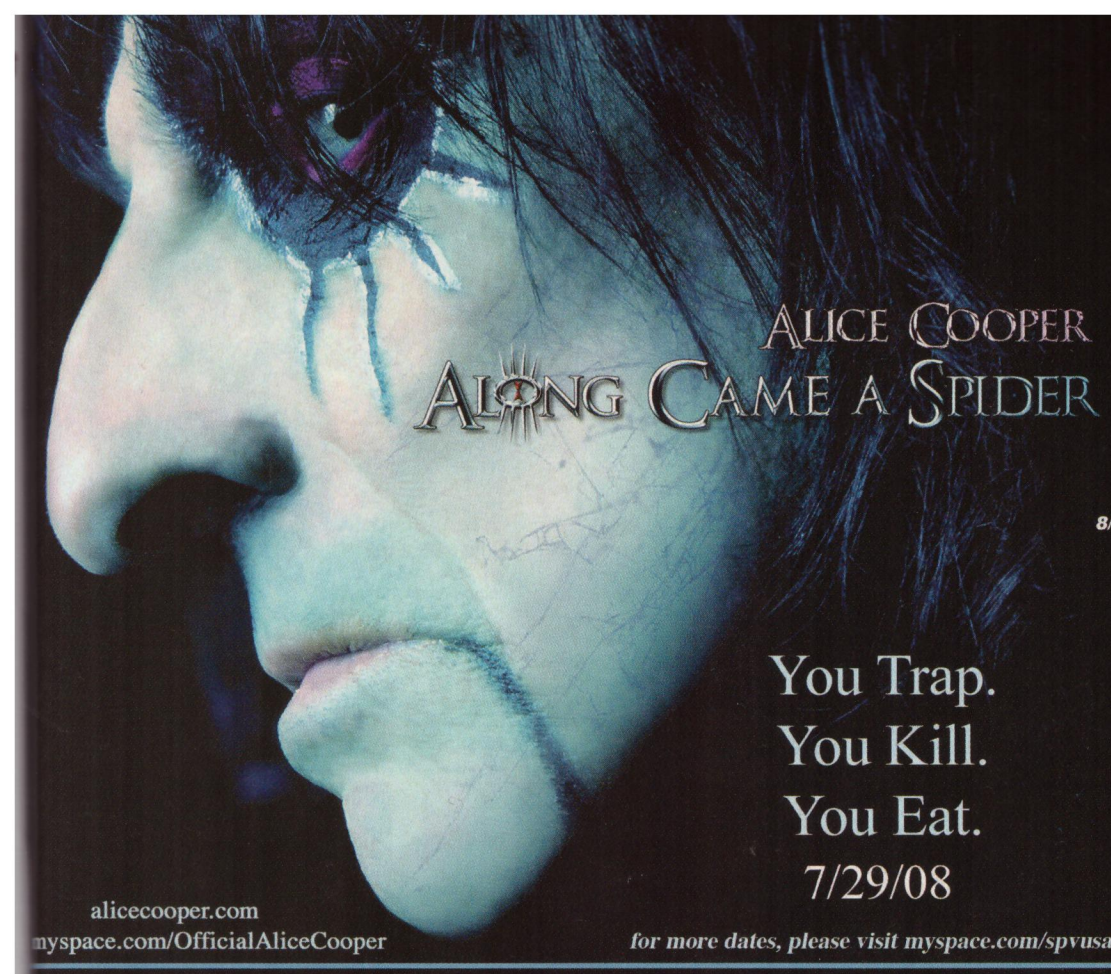
Venom win the prize for first use by a metal band of the oft-imitated goat's-head pentagram, technically known as the "sigil of Baphomet," an arcane symbol found in the writings of 19th-century French occultist Eliphas Lévi. Even the Church of Satan, which uses it as their logo, admits that no one is entirely sure of the origin or precise meaning of the sigil. So basically, they just think it's cool. Several generations of headbangers would most certainly agree.

NACHTMYSTIUM ▶

ASSASSINS: BLACK MEDDLE, PART 1

(CENTURY MEDIA, 2008)

After working with a United Nations of underground black-metal stalwarts such as Enthroned (Belgium), Antaeus (France), and Averse Sefira (U.S.), the French graphic-design firm Metastazis was well prepared to handle the latest and greatest from Illinois black-psych kommandos Nachtmystium. Defying the traditional black-metal visual aesthetic—black-and-white mood photographs, corpse paint in the forest, the prerequisite indecipherable logo—the band opted for a clean black-and-gray illustration of a bare-titted skull bride surrounded by (poisonous? psychedelic?) flowers. Is she supposed to represent the corpse of black metal's status quo? You know, the one that the band Assassinated? Only Nachtmystium mastermind Blake Judd knows for sure.



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8/2 State Fair, Great Falls, MT
8/3 Buffalo Chip, Sturgis, SD
8/5 Civic Center Arena, Bismarck, ND
8/7 The Pageant, St. Louis, MO
8/8 The Riverside, Milwaukee, WI
8/9 Constitution Park, Sparta, WI
8/12 Events Center, Casper, WY
8/15 Chase County Fair, Imperial, NE
8/16 Harrah's Stir Cover, Council Bluffs, IA
8/17 Fortune Bay Resort Casino, Duluth, MN
8/19 The Venue @ Horseshoe Casino, Hammond, IN
8/21 U.S. Cellular Coliseum, Bloomington, IL
8/22 White River State Park, Indianapolis, IN
8/23 Belterra Resort & Casino, Florence, IN
8/24 LC Pavilion, Columbus, OH
8/27 State Fair, Detroit, MI
8/28 Waterfest Concert Series, Oshkosh, WI
9/5, 6, 7 Orleans Hotel & Casino, Las Vegas, NV
9/12 State Fair, Hutchinson, KS
10/26 Proctor's Theater Schenectady, NY
10/31 MGM Grand @ Foxwoods Mashantucket, CT

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◀ DANZIG

THRALL—DEMONSWEATLIVE

(DEF AMERICAN, 1993)

For his 1993 EP containing three studio tracks (including an Elvis cover) and four live cuts, Glenn Danzig enlisted Simon Bisley, an English comic-book artist who had made a name for himself illustrating DC Comics' Batman/Judge Dredd crossover book, *Judgement on Gotham*. Bisley's Frank Frazetta–style take on the classic Danzig skull looms in the background as a bodacious priestess-warrior (wearing another Danzig skull as a helmet) performs a blood sacrifice on a stone altar. Bisley would go on to do tons of work for Danzig's Verotik comic company and create the cover of the band's 1999 album, *6:66 Satan's Child*.

▲ MANOWAR

GODS OF WAR

(MAGIC CIRCLE, 2007)

If there were a medal for producing the most consistently, unapologetically over-the-top album covers, Manowar would be a shoo-in. Can you imagine the design meeting behind this gem? "OK, so I want four warriors in black masks—that's us, you see—holding big swords while naked chicks with huge bazooms fornicate with a huge serpent at our feet…oh, and throw in a few of those fuckin' flying monkeys from The *Wizard of Oz* for good measure."

▲ MERCYFUL FATE

DON'T BREAK THE OATH

(ROADRUNNER/COMBAT, 1984)

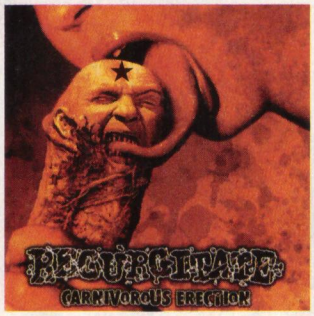
In an awesome and chilling perversion of the classic Uncle Sam "I Want You" poster, the devil emerges from the flames, his admonishing finger pointed straight at your soul.

▲ OZZY OSBOURNE

BARK AT THE MOON

(EPIC, 1983)

Horrifying or hilarious? Probably depends how old you were when you first beheld the splendor of the Ozzman in full werewolf mode on the cover of his third solo album.

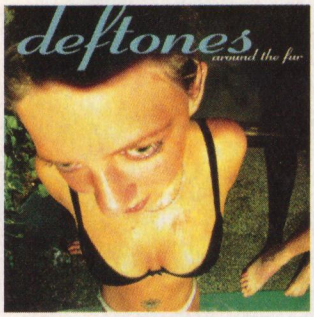


▲ REGURGITATE

CARNIVOROUS ERECTION

(RELAPSE, 2000)

Legendary artist Wes Benscoter joins forces with equally notorious Swedish goregrinders to create the ultimate revenge fantasy for any dude who's ever been called a dickhead by his lady.



▲ DEFTONES

AROUND THE FUR

(MAVERICK/WARNER BROS., 1997)

Technically, it's possible that the wet, bikini-clad girl on the cover of this nu-metal classic is now a brain surgeon, but we're gonna bet on something involving a metal pole and lots of singles.

▲ CELTIC FROST

TO MEGA THERION

(NOISE, 1985)

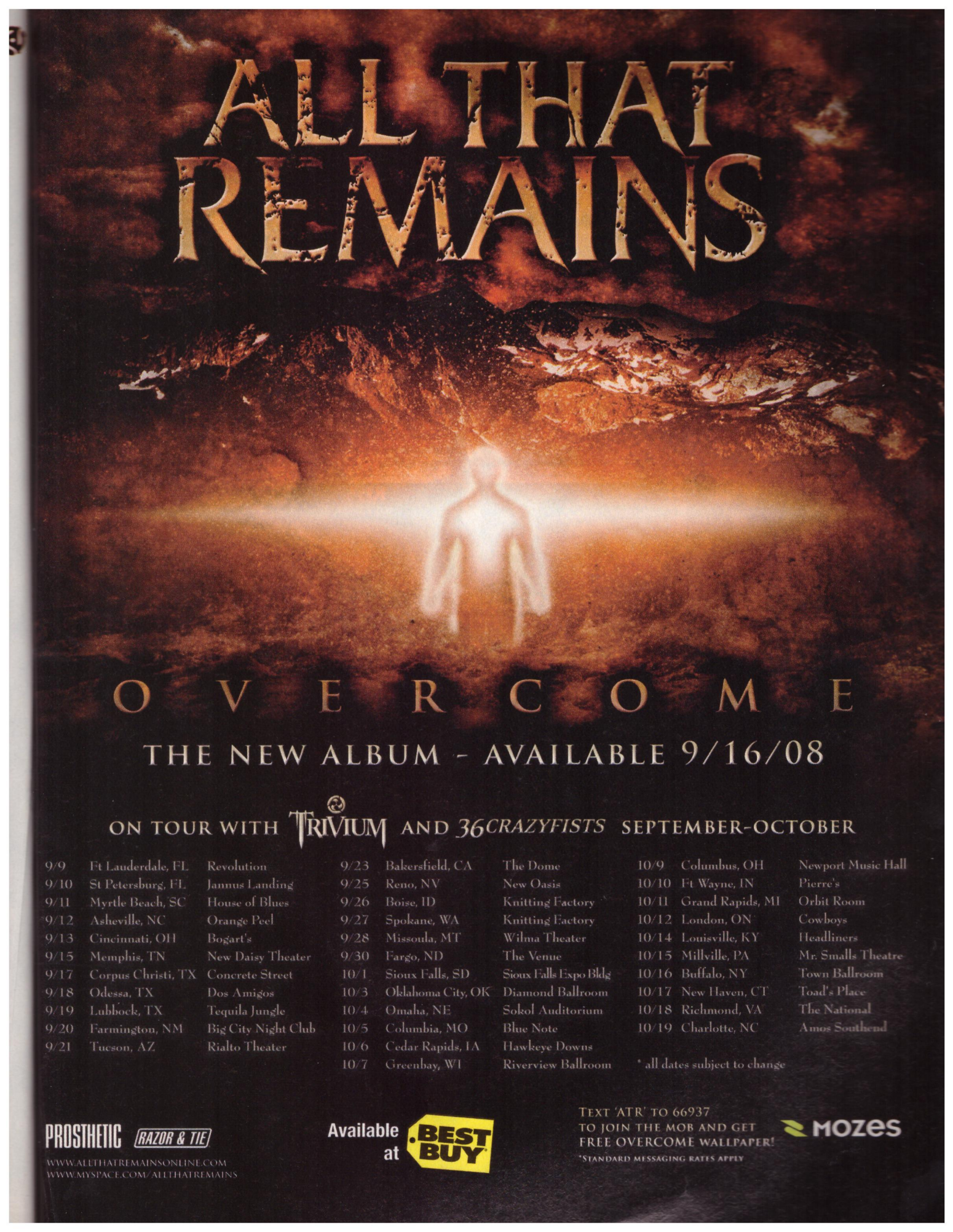
How do you get legendary *Alien*-designing Swiss surrealist H.R. Giger to give you a painting—preferably one of Satan using the crucified Christ as a slingshot while a skull-faced worm in a top hat and his buddies sway in the background—for your album cover? If you're a young growler-guitarist named Tom G. Warrior, you just write a letter and ask.

HURRICANE ▶

SLAVE TO THE THRILL

(ENIGMA, 1990)

As a minor '80s glam-metal outfit formed by the younger brothers of two Quiet Riot members, Hurricane might have ended up a mere footnote in music history. In an attempt to avoid this fate, they did all they could to create their own buzz. For the cover of their third album, 1990's *Slave to the Thrill*, they brought in Nashville-based photographer John Scarpati to shoot a naked model strapped into a bizarre mechanical apparatus that has been alternately described as a "leg-spreader" and a "coal-fueled vibrator" but that we refer to as a "metal fuck machine." The image was later censored, leaving the mystery device riderless, and Scarpati went on to shoot fully clothed portraits of country music stars.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◀ CRADLE OF FILTH

THE PRINCIPLE OF EVIL MADE FLESH

(CACOPHONOUS, 1994)

The lesbionic make-out session pictured on the cover of Type O Negative's 1993 album, *Bloody Kisses*, was pretty hot, but when it came time to release their debut disc a year later, Cradle of Filth clearly knew what the image was missing: the blood, of course! That, and boobs. It proved to be such a titillating formula, as brought to life in photographer Chris Bell's Sapphic cover shot, that little Dani Filth and his stalwart, corpse-painted crew would end up revisiting it with 1996's awesomely titled *Vempire, or Dark Faerytales in Phallustein* and 1998's slightly less awesomely titled *Cruelty and the Beast*.

▲ BLEEDING THROUGH

THE TRUTH

(TRUSTKILL, 2006)

Certain old-school horror-movie buffs will argue that since fear feeds on the imagination more than the senses, the whole thing went to shit as soon as color was introduced to the medium. The horrifying monochrome gore of a blown-off jaw that oozes off the cover of this O.C. metalcore opus lends great credence to their argument, and the mutilated band-member shots that adorn the liner notes drive the point home even further.

▲ JUDAS PRIEST

BRITISH STEEL

(EPIC, 1980)

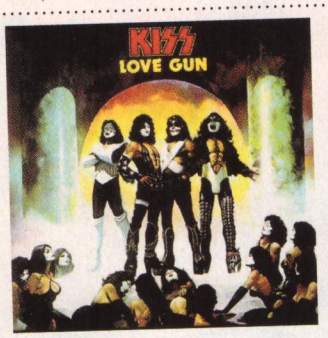
The iconic, arresting image of a hand painfully grasping an enormous razor blade (watch those fingers!) summed up everything about the band, their music, and their thrill-seeking fans.

▲ CATTLE DECAPITATION

HUMANURE

(METAL BLADE, 2004)

Taking album titles very literally once again, *Carnivorous Erection* artist Wes Benscoter created this parody of the cover art of Pink Floyd's *Atom Heart Mother*, and it's a load of bullshit—literally.



▲ KISS

LOVE GUN

(CASABLANCA, 1977)

Dennis Woloch's masterpiece introduced the pubescent members of the Kiss Army to the much more bodacious and infinitely more sexually mature Kiss whores.

▲ NAPALM DEATH

SCUM

(EARACHE, 1987)

As if we didn't feel bad about ourselves before, when not gurgling out vocals, thumping out bass lines, and penning lyrics for Carcass, a teenage Jeff Walker created this pen-and-ink masterpiece.

▲ RAGE AGAINST THE MACHINE

RAGE AGAINST THE MACHINE

(EPIC, 1992)

Lest you should think that the gruesome self-immolation pictured on this cover is some sort of Photoshop stunt, be advised that it's actually Malcolm Browne's Pulitzer Prize–winning photograph of a Vietnamese Buddhist monk who burned himself to death in Saigon in 1963 to protest the killing of others of his faith by Prime Minister Ngô Đình Diệm's regime.

▶ IRON MAIDEN

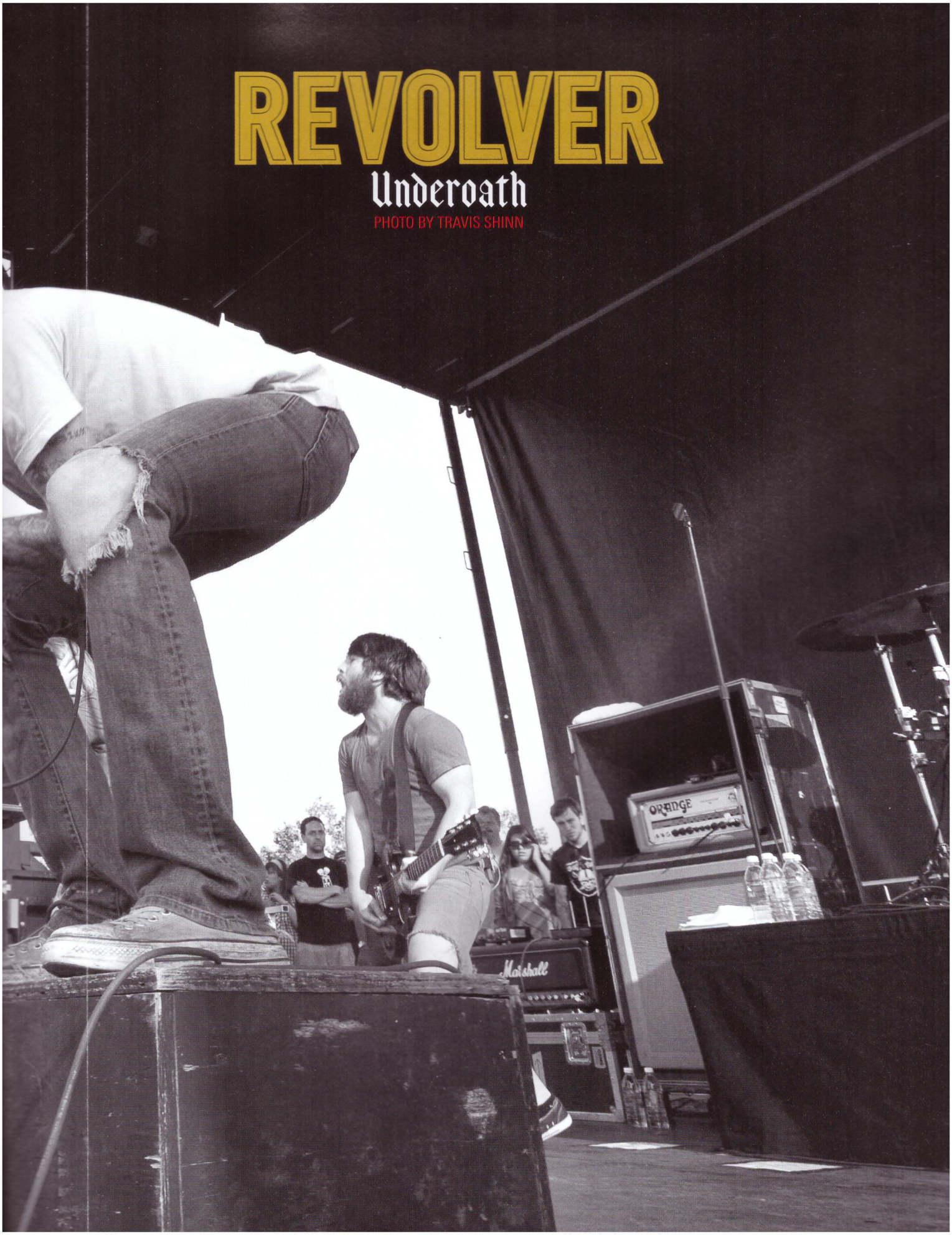
THE NUMBER OF THE BEAST

(CAPITOL, 1982)

Artist Derek Riggs had already created two covers featuring Eddie, the band's skeletal mascot (1980's *Iron Maiden* and 1981's *Killers*), but for Maiden's third outing he took his creation to a new conceptual level: Whereas before, Eddie had been merely a creepy specter haunting the back streets of nameless postindustrial cities, here he is revealed as an awesomely powerful, godlike puppet master who controls the devil himself—appropriate for an album that, thanks to career-defining classics like "Hallowed Be Thy Name," "Run to the Hills," and of course the title track, would turn Maiden themselves into hard-rock gods.

REVOLVER
Metallica
PHOTO BY CLAY PATRICK McBRIDE

Jagermeister


REVOLVER
Underoath
PHOTO BY TRAVIS SHINN
ORANGE
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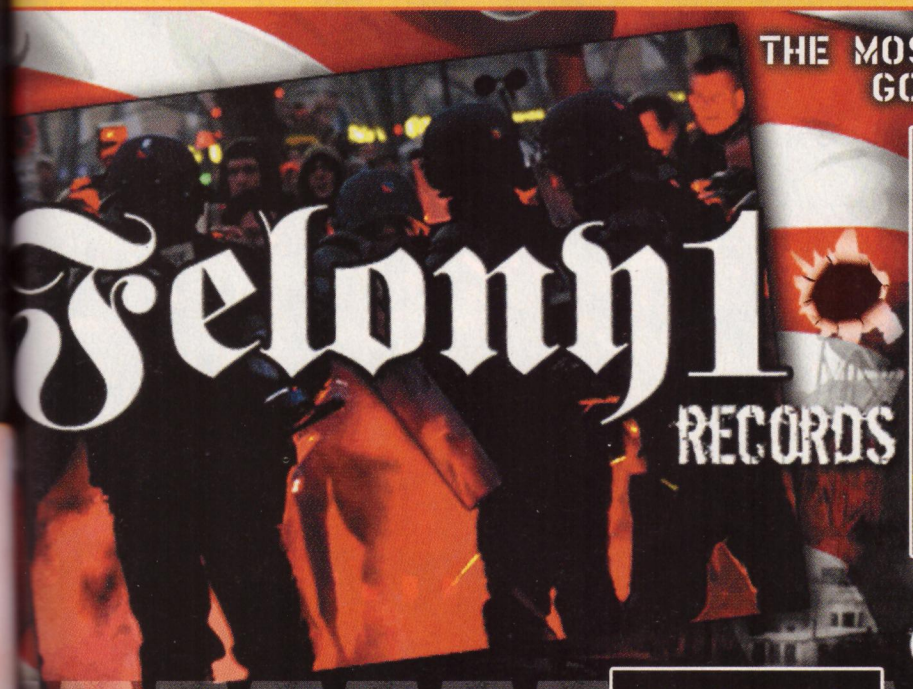

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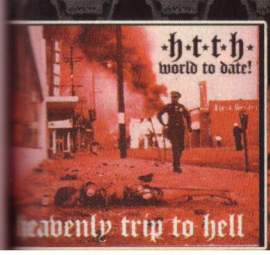

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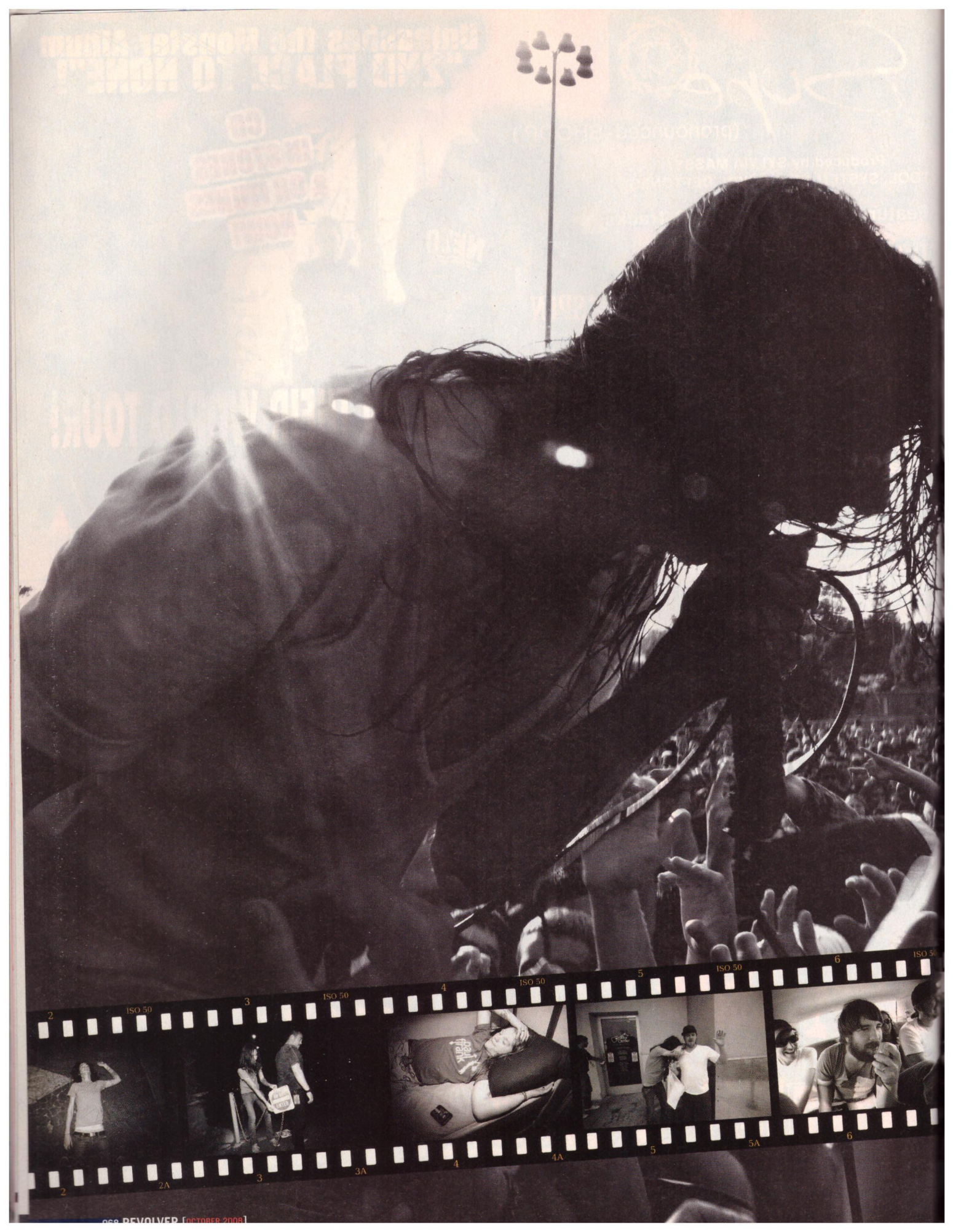
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AFTER A VERY PUBLIC WARPED TOUR IMPLOSION ALMOST DID THEM IN, THE SIX MEMBERS OF UNDEROATH HAD TO PERFORM A NEARLY IMPOSSIBLE FEAT: GETTING TO KNOW EACH OTHER

DESPERATE TIMES, DESPERATE MEASURES

BY MIKAEL WOOD † PHOTOS BY TRAVIS SHINN

THE SUMMER OF 2006 was not a happy time for the members of Underoath.

It certainly was supposed to be: In June of that year the Florida-based outfit's third full-length, *Define the Great Line*, debuted at the No. 2 spot on *Billboard*'s album-sales chart (right behind Nelly Furtado), cementing Underoath's status as one of the highest-profile acts—and without a doubt the highest-profile Christian act—in the rapidly expanding metalcore scene. To support the album, the group was scheduled to spend the summer on Warped Tour, yet midway through the trek, Underoath canceled their remaining dates, citing "dramatic internal struggles," as a press release put it at the time.

What sort of struggles? Frontman Spencer Chamberlain had revealed to his bandmates that he was battling a substance-abuse problem—and they hadn't received the news exactly as he'd hoped they would.

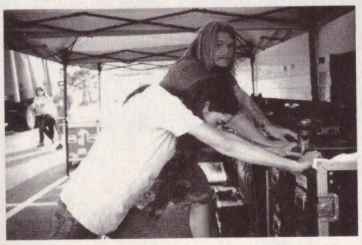
"Spencer always wanted to fix things with himself," says the group's manager, Randy Nichols. "But when he came to the band, they were so closed-minded about it: 'Your problems are wrong,' 'You're a bad person,' 'You can't do anything right.' He thought they'd be willing to understand that he had a real problem and that he needed help with it. But the other people in the band shunned him."

Nichols says he flew to Florida every week over the next month in an attempt to help his clients work through the discord that erupted in the wake of Chamberlain's revelation. The first three meetings didn't include the singer, and during the third, "I went off on everyone," Nichols says. "I told them I thought they were all hypocrites—that they were a Christian band trying to show people the right way to live, then walking away from their friend when he's having a problem. Fat Mike [of NOFX] had been tormenting them [about religion] on Warped that summer, and I would laugh off what he said about them. But then I told the guys that what he was saying was true. I was pissed. I felt duped."

According to Nichols, Underoath guitarist Tim McTague called the manager three days later with word of an epiphany. "Tim said, 'You know, I have problems, too. Mine may not be substance abuse, but they're just as bad as Spencer's.' And that was the beginning of this huge transition."

Two years later, on a warm mid-July night in Sacramento, California, the biggest disagreement strafing the members of Underoath—Chamberlain, McTague, guitarist James Smith, bassist Grant Brandell, keyboardist Chris Dudley, and drummer-singer Aaron Gillsepie—is over which movie to see: *Wall-E* or *Wanted*?

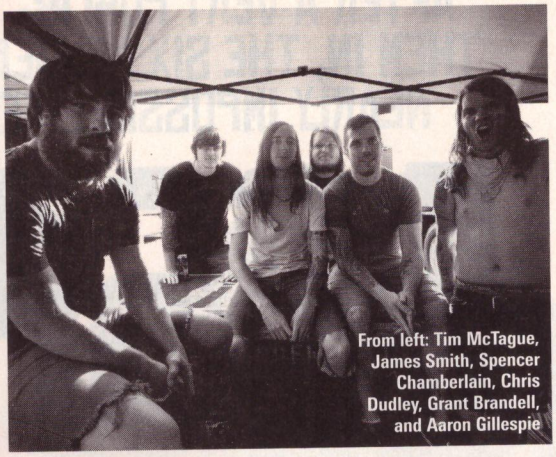
The band arrived in town early this morning for the Sacramento date of the Rockstar Energy Drink Mayhem Festival, which Underoath is playing in the run-up to the release of *Lost in the Sound of Separation* (Tooth & Nail), their powerful (and tellingly titled)



new album. Yet it turns out that even God's children aren't impervious to the wrath of Mother Nature, as a sky filled with smoke from the California wildfires has forced organizers to cancel the show at the last minute. So the Underoath guys have spent the unexpected day off relaxing.

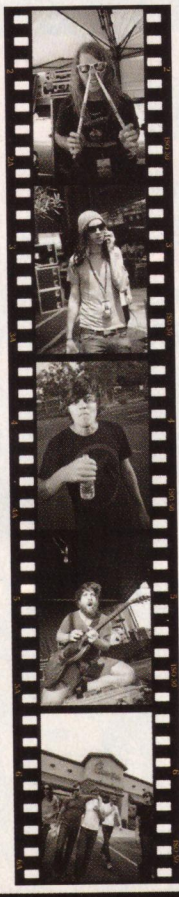
When *Revolver* climbs aboard the band's tour bus around noon, the first order of business is an excursion to Chik-Fil-A, where everyone gorges on chicken sandwiches and sweetened iced tea while discussing the meaning of Javier Bardem's character in *No Country for Old Men*. As it happens, the fast-food chain is today offering free food to any customer dressed as a cow; sadly, no one in our group thought to pack a cow costume. (Chamberlain's brother in North Carolina reports via text message that he and his pals managed to score an obscene number of sandwiches by visiting every Chik-Fil-A in a 20-mile radius. "Tell your brother good job for abusing the generosity of a Christian establishment," McTague tells Chamberlain with a mock-scowl.)

We burn through the rest of the day picking up gear at Guitar Center—where a handful of shoppers recognize Chamberlain and McTague and ask for photos with the rockers—and hitting Urban Outfitters for some clothes the guys need for a music-video shoot in a few days. Chamberlain says shopping is always an ordeal since nothing fits him—dude's about as skinny as your 11-year-old sister—but after a half-hour or so he manages to find a T-shirt that gets the job done. It's plain and white.



From left: Tim McTague, James Smith, Spencer Chamberlain, Chris Dudley, Grant Brandell, and Aaron Gillespie

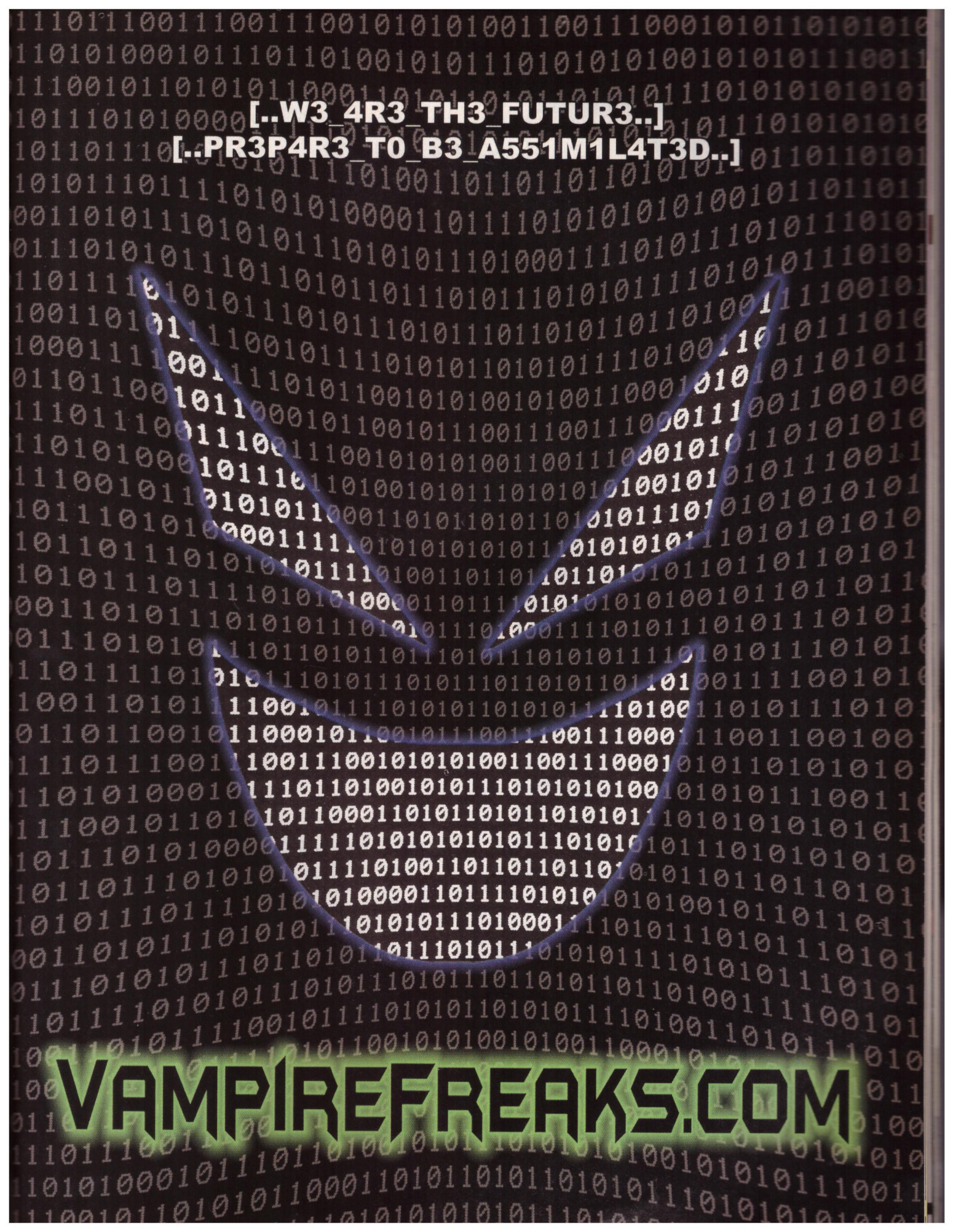
"LEAVING THE WARPED TOUR WAS A REALLY, REALLY, REALLY BIG MESS. BUT IT NEEDED TO HAPPEN FOR US TO CONTINUE AS A BAND."
—AARON GILLESPIE



Back on the bus, Smith and Brandell are embroiled in a high-stakes *Mario Kart* tournament with Underoath's trash-talking drum tech. After Smith wins a few rounds, McTague enters the competition and makes good on his assurance that he totally sucks at the game. While *Mario Kart* rages in the rear lounge, the Arnold Schwarzenegger/Danny DeVito "comedy" *Twins* airs on the TV up front. A few hours later we decamp for dinner at a nearby California Pizza Kitchen, a journey that involves hopping a fence equipped with some serious-looking spikes that Chamberlain refers to not unjustly as "ball-jabbers." Once our order's been placed, the debate over which movie we'll see tonight begins.

Either because they care deeply about the state of cinema or because there's shit-else to do in Sacramento on a Friday night, everyone in the band takes the decision very seriously. Brandell and Underoath's merch guy are tasked with selecting their five favorite movies of all time; based on how each of our proclivities match up with theirs, we'll go with either Brandell or Merch Guy's choice (*Wall-E* and *Wanted*, respectively). Or at least that was the plan: The process breaks down pretty quickly into a dispute over whether or not one person's including a movie on his list precludes the other from claiming the same film.

Despite Gillespie's impassioned campaigning for *Wall-E*, Merch Guy somehow convinces us to buy tickets for *Wanted*, the extravagantly crummy Angelina Jolie action flick, and everyone spends the walk back to the bus berating him for stealing two hours of our lives none of us will ever get back. Merch Guy remains absurdly unrepentant. *Revolver* suggests a repeat visit to the ball-jabbers.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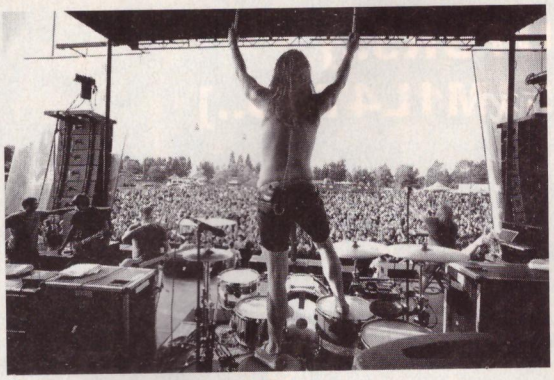


†††††

Cinematic squabbles are about as tense as things appear to get inside Camp Underoath these days. If there's any residual resentment left over from the drama of '06, it's not on display—these guys goof around with a natural ease that's indistinguishable from that of any other group of lifelong friends. Still, both Chamberlain and Gillespie agree that the band's newfound equilibrium didn't come easily.

"It was horrible," says Gillespie of leaving Warped Tour. "It was a really, really, really big mess. But it needed to happen for us to continue as a band."

Chamberlain thinks the fractures that formed within the band are natural for a group of guys in their late teens and early 20s—but that it led to exceptional problems for Underoath because it happened on the road. "You kind of grow into men without ever really going home," the frontman says. "And the times we were off we were in the studio. That catches up with you: People have different things going on at home or with their family and friends, and you start becoming somebody that might not be exactly the same as you were when you were 18. You can develop these habits of not talking about things, or talking about who was pissing you off behind that dude's back."

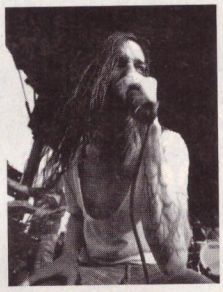
"We all started out as the same people, and then we grew up," adds Gillespie. "It came to a point where we were like, 'We don't even know each other anymore. Who are you? Why do you talk this way? How come you live your life like this?' We had so much stuff covered up for so long between each other that it had become impossible for us to continue as a cohesive unit. So we went home for a couple of months."

In Florida they talked. And talked. And talked. Chamberlain says the most important thing they all learned was "to be there for someone without expecting them to be exactly like you. It's like, Be open-minded and be a friend—be a real friend. We all have the same basic structure in this band, but we're all so different."

"We had to realize that we're grown men now and that it's time for us to be honest with each other," Gillespie says. "That's what we did, and it fixed things. Really, truly."

"They've changed so much—it's like night and day," says Nichols. "There's a lot of personalities in this band, and it took a shitload of work to get them to start talking about their issues. But they've all embraced the transition. And they've grown more since this all happened. At the time they were like, 'Spencer better stay clean, and this can't ever happen again.' Now, two years later, it's, 'If Spencer falls again, we wanna help him. We're not closing the door on him.' They've learned to understand and respect his situation."

That renewed communication is audible throughout *Lost in the Sound of Separation*, on which Underoath balance both the brutal and the brainy sides of their sound like never before. The music is bruising but melodic, riff-based but full of complex instrumental textures. Mayhem organizer John Reese calls Underoath "a bridge between the Warped scene and the metal scene," and says that's what convinced him and co-organizer Kevin Lyman to book the band for Mayhem. "They're intense, and they have a passion about them onstage that hits the same chord as [fellow Mayhem acts] Slipknot or Machine Head. We wanted to get them out in front of these kids."



"IF YOU'RE THINKING ABOUT PLEASING SOMEONE ELSE WHEN YOU'RE WRITING, YOU START FAILING AS A WRITER." -SPENCER CHAMBERLAIN

Over post-movie beers at the bar of the hotel where Underoath's bus is parked, Chamberlain admits that the prospect of performing for new audiences is what attracted the band to doing Mayhem, as opposed to playing to its adoring fan base (and for a huge paycheck) once again on Warped. "I wanna see if we can get the 35-year-old Airbourne fans into what we're doing," the singer says, though he's quick to add that "if you're thinking about pleasing someone else when you're writing, you start failing as a writer." Following the music where it leads him and his bandmates is crucial, he says. "Once you start thinking, 'Oh man, is this crowd gonna like it?' or 'Is that crowd gonna like it?'—that's when bands start putting out the same record over and over again."

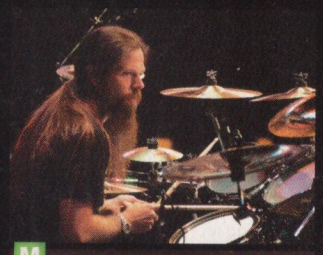
An openness to transformation is equally important to Gillespie. "My whole thing as a musician—not even as a musician, but as a person—is this: Think about who you were two years ago and who you are now and what you've learned and what you've experienced and what you've seen and the places you've been and the relationships that have grown and how you feel compared to how you felt two years ago," he says. "That should be an extension of your musical life. As all-encompassing as music is, it should change as you change."

†††††

Despite the new understanding that's brought the members of Underoath closer together, clear differences still exist between these guys and the way they spend their time offstage. As the 4 A.M. bus call in Sacramento approaches, no two members are up to the same activity: McTague studies a gear magazine with his headphones on. Smith watches an episode of *Arrested Development*. Gillespie hits the hay (relatively) early. And Chamberlain blows off some steam by smashing a bunch of pineapples on the street outside.

Lifestyle choices separate them, too; four of the six band members are married, for example. Chamberlain says that at 25 he can't imagine getting married anytime soon, while Gillespie says he can't imagine not being married. "It's interesting," the drummer says. "I don't totally agree all the time with why these guys don't have relationships that are strong. But at the same time, people are different. God made everybody a different person, and you have to accept the fact that you are not like everybody else and everybody else is not like you. I think that's a huge reason why bands are always breaking up and re-forming and changing members—because people don't understand that just because this person is in my band doesn't make him the same as me.

"I think that's why our band sounds like it does: All these different people throw in their sixth, and that's what gives you Underoath. It doesn't always feel good, and it's not always the easiest group of people to get along with, but we definitely love each other with all our hearts, and we know God has placed us here for a reason."

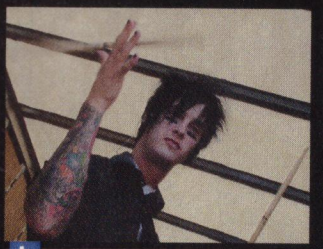


M

CHRIS ADLER
Lamb of God
Chris Adler Autograph Model
American Hickory,
TX5AX, Wood-tip

XL

GENE HOGLAN
Dethklok
American Hickory,
TX2B, Wood-tip



L

THE REVEREND
Avenged Sevenfold
American Hickory,
TXR5B, Wood-tip

XL

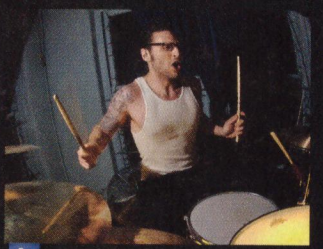
MOE CARLSON
Protest the Hero
American Hickory,
TXR2B, Wood-tip

M

BRIAN VODIHN
10 Years
American Hickory,
TXR5A, Wood-tip

XL

TRIVETT WINGO
The Sword
American Hickory,
TXR2B "Natural", Wood-tip



L

GIL SHARONE
Dillinger Escape Plan
American Hickory,
TX916, Wood-tip

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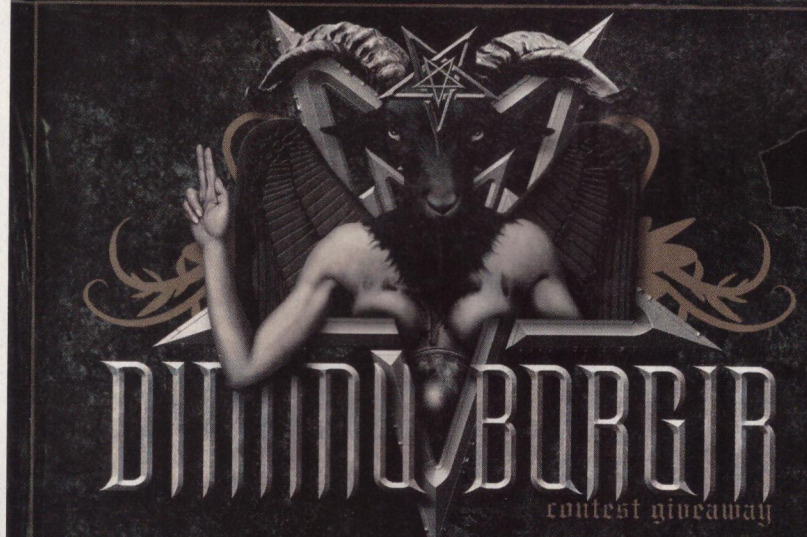

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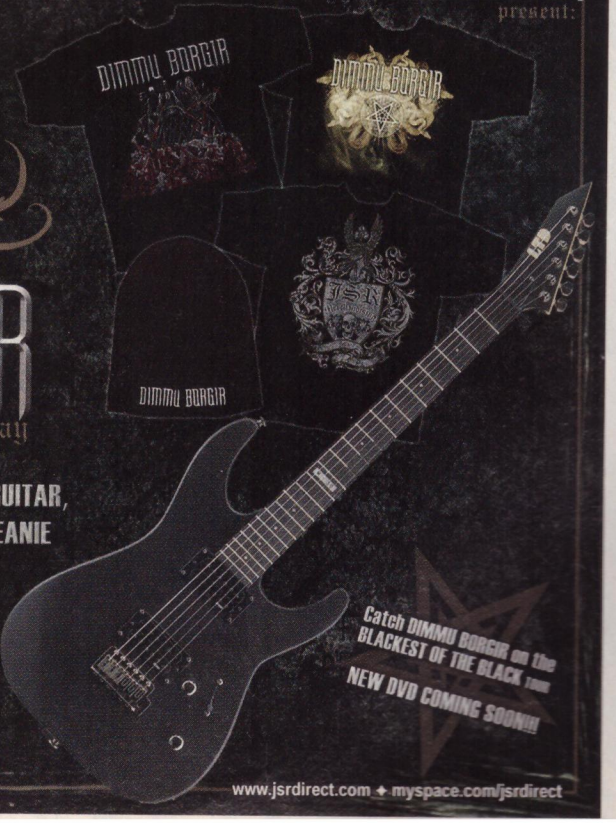

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From left: Sam Totman, Frédéric Leclercq, ZP Theart, Herman Li, Vadim Pruzhanov, and Dave Mackintosh

OPERATION GROUND AND POUND

HAVING ENDURED MONTHS OF ISOLATION, LONG HOURS, AND—GASP—SOBRIETY TO BRING YOU THEIR NEW 'ULTRA BEATDOWN,' THE MEMBERS OF DRAGONFORCE ARE READY TO PARTY THEIR WAY BACK TO RELATIVE SANITY

BY JON WIEDERHORN

IT'S A QUARTER PAST 3 P.M., AND DRAGONFORCE guitarist Sam Totman is still lying prostrate in his bunk as the band's bus shuttles towards Sacramento, California, for the second gig of the Rockstar Energy Drink Mayhem festival. Last night the group played Seattle, and after a typically high-energy performance the members partied with Machine Head, who toured Europe with them last year. Then they drank more with dudes from Disturbed, Mastodon, and others.

"I might have hung out with the guys in Slipknot, but they weren't wearing their masks, so I couldn't tell," Totman says, rubbing his eyes and yawning. "I woke up with my shoes on. But the rest of my clothes were on as well, so I couldn't have had too much fun."

So maybe as far as hedonistic rock extravaganzas go, it wasn't exactly Sodom and Gomorrah, but even if DragonForce had stayed in their bus with the flu, sipping tea and watching reruns of *General Hospital*, they would have had more fun than they've had over the past 18 months creating their fourth album, *Ultra Beatdown* (Roadrunner). For a band whose natural element is jumping around the stage, drinking to excess, and hooking up with whatever chicks they can find, working long hours in the studio is like being an animal in captivity. To make matters worse, they were working on the follow-up to 2006's *Inhuman Rampage*, the record that broke them across the globe and featured the incendiary single "Through the Fire and Flames," which received strong airplay in the U.S. and was the highlight song from the videogame *Guitar Hero 3: Legends of Rock*. Following its inclusion in the game, the bands' sales increased dramatically, and now the album is threatening to go gold—not bad for an outfit that produces an anachronistic blend of death-metal tempos, power-metal arrangements, Yngwie Malmsteen–style solos, and syrupy pop vocals.

As always, DragonForce—Totman and co-guitarist Herman Li, singer ZP Theart, bassist Frédéric Leclercq, keyboardist Vadim Pruzhanov, and drummer Dave Mackintosh—hated every minute they spent in Li's studio tracking endless takes, revising passages as they were being recorded and scrapping entire intros, midsections, and choruses once they were completed. But when they emerged from the final recording session in late June, bruised and battle-scarred from too much playing, too many fights, and too little sleep, they had crafted the most eclectic and accomplished album of their nine-year career.

Ultra Beatdown is every bit as fast and melodic as *Inhuman Rampage* yet even more exultant and diverse. There are more tempo shifts and guitar and vocal harmonies than ever, as well as a few left-field surprises. "Reasons to Live" features a jazzy part that sounds like Joe Satriani collaborating with Tom Waits, and "The Last Journey Home" is the band's first full-fledged mid-tempo track. Yet for all their complexity and diversity, the songs are every bit as catchy as those on *Rampage*—maybe even more so.

As the DragonMobile rolls on and Totman struggles to get out of bed, Li joins his bandmate to talk with *Revolver* about the perils of perfectionism, the influence of videogames, the value of words like "freedom" and "forever," and the difference between warriors and thieves.

> "I WOKE UP WITH MY SHOES ON. BUT THE REST OF MY CLOTHES WERE ON AS WELL, SO I COULDN'T HAVE HAD TOO MUCH FUN."
> —SAM TOTMAN

REVOLVER *Ultra Beatdown* sounds like the name of a videogame.

SAM TOTMAN The cover art is videogame-influenced and the music is very futuristic-sounding because of all the keyboards. Also we wanted something that described the music, which really kicks your ass.

Are you capable of delivering ultra-beatdowns?

TOTMAN I've never had a fight in my life, so no, I'm a total chicken. I just run away if there's any trouble.

HERMAN LI I do martial arts, but I usually train with people who are better than me, and they beat me down all the time.

How did you want *Ultra Beatdown* to differ from *Inhuman Rampage*?

LI We wanted this album to be catchier, more diverse, more epic, and more uplifting. *Inhuman Rampage* is really a sad album. Most of the songs on that use minor chords. This one's mostly major.

On any level, did you want to make uplifting music because most fast metal bands are bleak and cynical?

TOTMAN When we did [2004's] *Sonic Firestorm*, people used to criticize us for writing uplifting music. They'd say, "Oh, you guys are gay," and we thought if we didn't have uplifting choruses, no one could say it was gay music. So that's why *Rampage* was mostly minor. But on this, instead of trying to purposely write songs that were minor, we said, "Well, let's write some major stuff like the old days."

ZP Theart's melodic vocals have been compared to Steve Perry's from Journey. Did that affect your decision to call one of your most tuneful new songs "The Last Journey Home?"

TOTMAN The only song I actually know by Journey is "Don't Stop Believin'," so that didn't even cross my mind.

LI That's a very different kind of song for us though, because most DragonForce songs are fast with slow middle bits. "Last Journey Home" is a slower song with a fast middle bit. It's like reverse DragonForce. Years ago, we said we were never going to do a mid-tempo song because we think it's boring. But we tried it this time and it's one of the best songs on the album.

Part of the vocal hook in "The Fire Still Burns" kind of sounds like Survivor's "Eye of the Tiger."

TOTMAN Oh yeah, yeah. I know what you mean. [*Pause*] Busted, there. [*Laughs*] I can't say anything more. [*Laughs*] You called me out on that one.

LI To be honest, how many catchy melodies are there in the world? Not that many, right? So, whatever you do, it's always going to sound a little like something else. Or you can just go "Aaaarrrgghhhhhhhh!!!" like all these death-metal bands, but there's nothing catchy about that.

TOTMAN The other day I was listening to this Offspring song, and before the chorus they did these four cymbal grabs. And I went, "Fuck, we do that on our songs." That must have been where I got it from, unconsciously, 'cause I've listened to them so much. Everything that goes into your head comes out again in one way or another.

How did creating the new album compare to making *Inhuman Rampage*?

LI It only gets harder. Every time you make an album you go, Oh, we did this before on the last album or the album before—this lick or this chord with that melody. So, even

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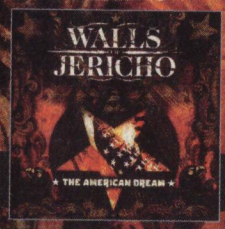

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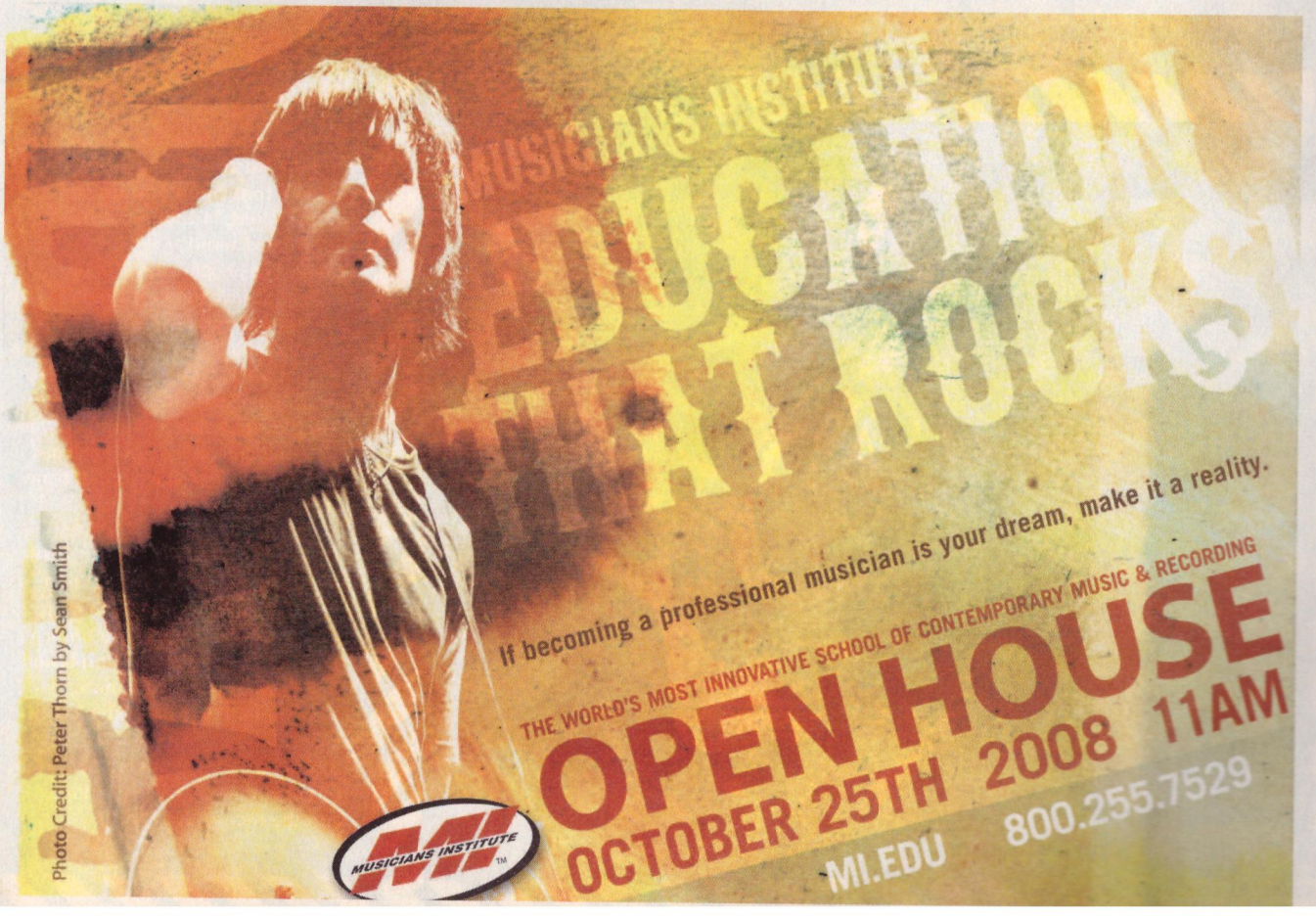
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though some people say our songs sound exactly the same and we're not doing anything new, we do hear things we've done before and we try not to repeat them. Also, we try to make the production and playing better. Our ears are way sharper than they used to be. So things we used to let slide are now totally unacceptable, which means we have to keep doing something over and over until it's right.

Were there fights in the studio?

LI Nothing really big. People got pissed off when they didn't get their way, but they understand that the reason we're pissing them off is to make a good album. That's all we care about. There's no time for broken hearts. With every album, you just tear the musicians apart and show them how bad they are and how they can fuck up because you're never as good as you think.

The cover art for *Ultra Beatdown* kind of looks like an Asian porno chick with headlights over her tits riding a cubist motorcycle down a highway made of pink lightbulbs.

TOTMAN I'm not too sure what it's supposed to be. I just see a bird with big knockers and I think she's supposed to be holding a gun. But I like it.

LI It's actually done by a guy who does stuff for Nintendo. It's supposed to emulate '80s videogames like *Space Harrier*, but it has a modern touch.

> "YEARS AGO WE SAID WE WERE NEVER GOING TO DO A MID-TEMPO SONG BECAUSE WE THINK IT'S BORING. BUT WE TRIED IT THIS TIME AND IT'S ONE OF THE BEST SONGS ON THE ALBUM."
> —HERMAN LI

What's your favorite '80s videogame?

LI I used to love all the shoot-'em-ups. They really test your reflexes.

TOTMAN *Psychic Five* on the Mame videogame emulator is one of my favorite games ever. It's got the greatest music. Sometimes I put it on just to hear the music.

Some of the music from those old games had an energized, uplifting feel that's reminiscent of DragonForce.

LI The audio technology for those old games was pretty crap, so they had to make great melodies with the stuff they had. And we love great melodies, so...

TOTMAN Maybe some of that rubbed off on us. There's a little bit of a solo on the last album that's from the game *Wonderboy in Monster Land*. It's just a few notes, but that's the kind of influence that comes out.

Speaking of videogames, you got a big career boost when "Through the Fire and Flames" was included in *Guitar Hero 3: Legends of Rock*. Isn't it weird that people are discovering bands from gaming?

TOTMAN It's really cool. From the beginning, I've always thought a lot of people could like what we were doing, but they're never really gonna hear it because, obviously, some kid who isn't into metal—especially power metal—isn't going to bother checking the band out. But if they play the game, they're gonna hear it and they're gonna like it. And I think that's kind of been proven now by the success we've gotten.

Do you play *Guitar Hero*?

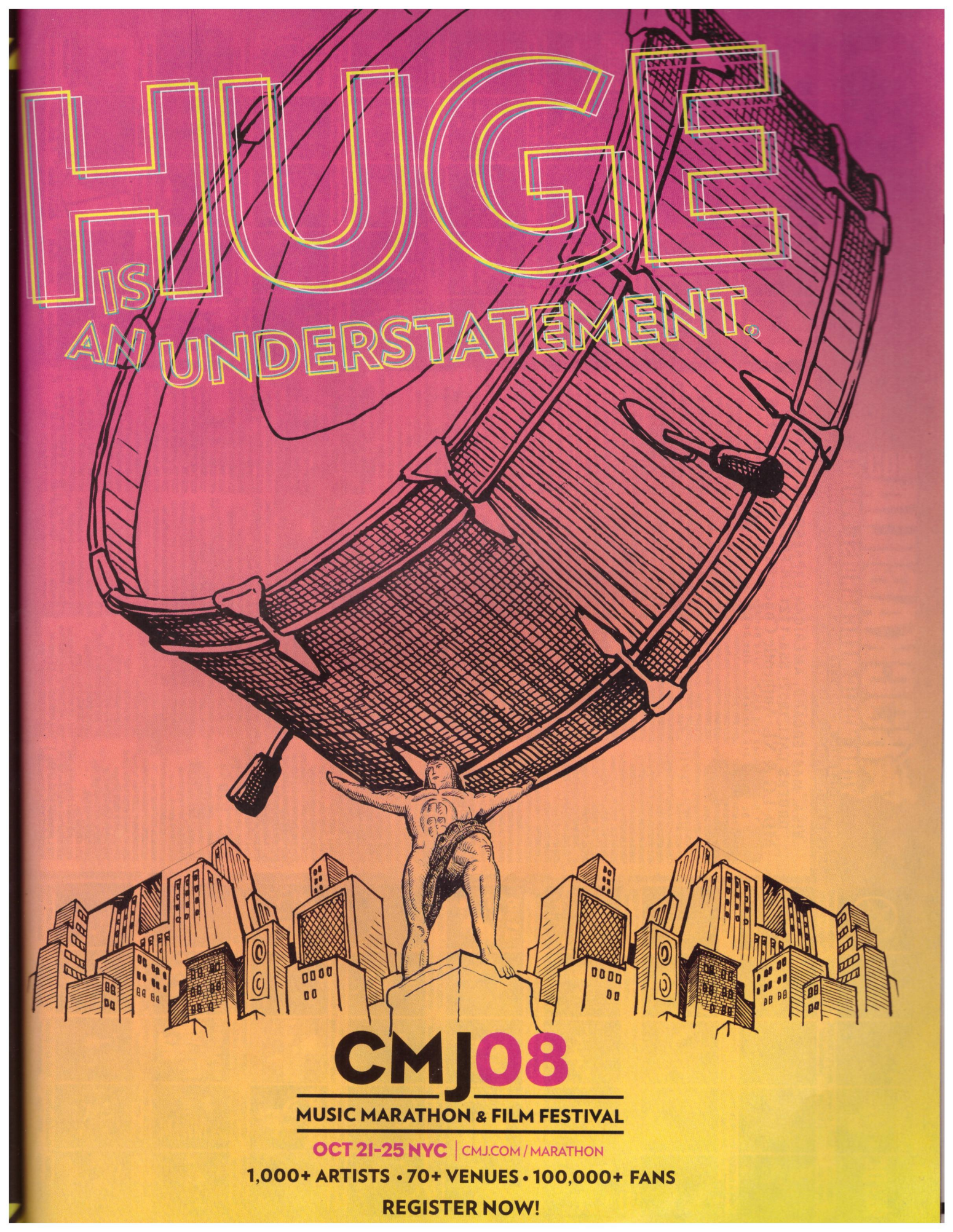
LI I play it, but I'm really rubbish at it—especially that song. Playing any song I know is fucking hard because I know how the fingering is supposed to go on a real guitar. I just move my hand on autopilot, and the game doesn't work that way.

With all the references to videogames and the *Guitar Hero* thing, doesn't that open you up to being called "a technical heavy-metal nerd band"?

LI Yeah, but people who listen to metal are heavy nerds. It's quite complicated music, so you get a lot of nerds listening to it who appreciate the complexity. Everyone says, "Oh, fuck DragonForce. It's fucking nerdy music." But it's like, fucking hell, you sit around on your computer all day in chat rooms complaining about bands. What the fuck are you?

TOTMAN I wouldn't say we're especially nerdy, but I think most bands are. I've met so many bands that stay sober, finish the gig, then go back to the bus and read a book. Then they sit around looking bored all day. We love every minute of being on tour. We don't think, Oh, I want to be back home. We just want to get drunk and have a laugh. And now that we're finally done with the record, we can.

TRAVIS SHINN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53759 **MESHUGGAH** Nothing Logo
10766 **METALLICA** Damage Inc.
69219 **METALLICA** Jump In The Fire
10771 **METALLICA** Justice For All
10767 **METALLICA** Kill Em All
10559 **METALLICA** Metal Up Your Ass*
10558 **METALLICA** Ride The Lightning
75308 **METALLICA** Winged Hetfield Scary Guy Logo
25410 **MISFITS** Classic White Skull
62971 **MISFITS** Oversized Fiend In Red Hood Logo
24665 **MORBID ANGEL** Big Logo
41075 **MOTLEY CRUE** Dr. Feelgood
13354 **MOTLEY CRUE** Girls Girls Girls
60700 **MOTORHEAD** Lemmy For President
75314 **MOTORHEAD** On Parole Classic England Skull
75313 **MOTORHEAD** The Ace Of Spades England Skull
45735 **MR. BUNGLE** Clown Face
47376 **MUDVAYNE** Mutatis Group Photo
57866 **MUDVAYNE** Skeleton Crows Sketch Logo
64129 **MUSE** Slanted Vertical Bar Strap Logo
75373 **MUSHROOMHEAD** Masked Group Faces Photo
68909 **MY CHEMICAL ROMANCE** Fangs Logo
68525 **NECROPHAGIST** Heads W/Spinal Cords Logo
70160 **NIGHTWISH** Angel Silhouette In The Moonlight
70161 **NIGHTWISH** Wolves & Figure In The Moonlight
35959 **NILE** In Their Darkened Shrines/Wings Logo
74306 **NIRVANA** Come As You Are Seahorses Logo
38298 **NIRVANA** In Utero Lp
64201 **NIRVANA** Oversized Kurt Cobain Playing Guitar
65187 **NORMA JEAN** Guy With Chainsaws For Hands
52951 **NORMA JEAN** Sailing Pirate Ship In Storm
66780 **OPETH** Burning Candle Smoke Logo
27316 **OPETH** Logo/Group Photo
45241 **OVERKILL** Under The Influence
68243 **OZZY OSBOURNE** Black Rain Japanese Album
11346 **OZZY OSBOURNE** Randy Rhoads Tribute
53050 **OZZY OSBOURNE** Speak Of Devil Tour 1983
36470 **PANTERA** Cowboys From Hell Metal Skull Logo
69152 **PANTERA** Guitars & Wings With Metal Eagle
25373 **PANTERA** Hesher Dream Naked Chick
63013 **PANTERA** Rattlesnake In Skull Logo
76091 **PANTERA** Snake Emerging From Texas Logo
76092 **PANTERA** Snake Wrapped Around CFH Logo
69120 **PARKWAY DRIVE** Stacked Athletic Logo
25469 **PEARL JAM** Bootleg
62165 **PINK FLOYD** Syd Barrett 1946 - 2006 Tribute
66111 **PINK FLOYD** The Wall Hammers & Bombers
43910 **PINK FLOYD** Wish You Were Robotic Hands
63067 **POISON** Look What The Cat Dragged In
44435 **QUEEN** Crest Logo
48433 **QUEEN** Green Group Faces Logo
74208 **Q. OF STONE AGE** Flaming Car Between Skulls
68928 **Q. OF STONE AGE** Retro Spacegirl Logo
45603 **QUEENSRYCHE** Original Logo
50491 **RAMMSTEIN** Group Faces In Circle
28500 **RAMONES** Black & White Presidential Seal
75326 **R. H. CHILI PEPPERS** Blood Sugar Sex Magik
64133 **R. H. CHILI PEPPERS** Pink Palm Trees Logo
75327 **R. H. CHILI PEPPERS** Winged Asterisk Logo
54038 **ROB ZOMBIE** Rob Blue Face W/Skeleton Logo
66288 **ROB ZOMBIE** Rob Zombie Spooks-A-Poppin
36317 **ROLLING STONES** Classic Red & White Tongue
40784 **ROLLING STONES** Keith Richards For President
52839 **RUSH** 2112 Lp Cover
52841 **RUSH** Starman Glow Logo
25111 **S.O.D.** Speak English Or Die
52846 **SEX PISTOLS** Never Mind The Bollocks
58327 **SHINEDOWN** Save Me Crest Logo
53529 **SIX FEET UNDER** A Decade In The Grave
71048 **SKELETONWITCH** Beyond The Permafrost
46161 **SKID ROW** Classic Logo
65980 **SKINLESS** Trample The Weak, Hurdle Dead
45522 **SLAYER** War Skeleton Head Cross Image
62874 **SLAYER** Hell Awaits
43090 **SLAYER** Show No Mercy
45515 **SLAYER** South Of Heaven
75332 **SLAYER** Vintage Distressed Eagle & Iron Cross
75343 **SLIPKNOT** 9.0: Live Boxed Group Members
75336 **SLIPKNOT** Green Glow Group Sitting Photo
75337 **SLIPKNOT** Group Faces Within Triple S Frame
24984 **S. PUMPKINS** Classic Zero
74033 **S. PUMPKINS** Richard Nixon W/Bar Over Eyes
68293 **SOULFLY** Circle Of Bullets Surrounding Symbol
75350 **STONE SOUR** Group Standing In Rubble Photo
76082 **SUBLIME** Everything Under The Sun
66499 **SUBLIME** Louie Dog Poking Head Thru Circle
69451 **SUBLIME** Sun Shining Rays Of Light On Waves
66252 **SUFFOCATION** Pierced From Within/Logo
17393 **SUICIDAL TENDENCIES** Institutionalized
66596 **SUICIDE SILENCE** Skull Logo
74332 **SWORD** Maidens In The Moonlight Art
68178 **SYSTEM OF A DOWN** Self Titled Lp Cover
55040 **TENACIOUS D** Queen II Album Mock Logo
39119 **TENACIOUS D** Texaco Logo
47913 **TESTAMENT** Souls Of Black
75354 **THREE DAYS GRACE** Red Boar Head Logo
66600 **T. EYES OF THE DEAD** Green Zombie Logo
60143 **TOOL** 10,000 Days Multiple Creatures Logo
32352 **TOOL** Lateralus Skinless Double Face Man
32646 **TOOL** Nerve Ending Logo
69431 **TOOL** Red Eyes Within 10,000 Days Lp Logo
75960 **TRIVIUM** Ascendancy Angel Holding Symbol
75360 **TRIVIUM** Samurai Art
42083 **VAN HALEN** Original Van Halen Group Photo
45962 **VAN HALEN** Eddie Live With Guitar
71041 **WHITE CHAPEL** The Somatic Defilement
60016 **WHITE STRIPES** Red Telephone Pole Logo
44400 **WHITE ZOMBIE** Die Fucker Die
45017 **WHITE ZOMBIE** Green Monster With Logo
43117 **WHO** The Kids Are Alright Target Logo
74098 **WINDS OF PLAGUE** Samurai With Logo
62068 **WOLFMOTHER** Gold Foil Logo
52662 **ZZ TOP** Dusty & Billy Live Photo

41169 AC/DC
Classic Logo

48736 A. IN CHAINS
Classic Sun Logo

66914 A. T. REMAINS
Screaming Man

47340 A. AMARTH
Triple Metal Skulls

53159 ARCH ENEMY
Wages Of Sin Circle

66549 A. B. R. BLACK
Guy Slicing Throat

75174 A. LAY DYING
Red Death Goddess

75183 A. SEVENFOLD
Death Bat Skull Logo

68989 BEHEMOTH
Lions Attacking God

68984 B. D. MURDER
Nocturnal

75203 B. L. SOCIETY
Viking Skeleton

76217 B. SABBATH
Flying Demon Seal

74146 B. BENJAMIN
Winged Banner

75224 B. VALENTINE
Red Skull Logo

47345 C. OF BODOM
Group Standing

36371 CLASH
London Calling

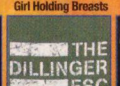
75227 C. OF FILTH
Girl Holding Breasts

25331 DANZIG
Classic White Skull

59271 DEATH
Sound Perseverance

70918 DETHKLOK
Band Photo

70190 DEVIL DRIVER
Last Wind Words



44548 D. E. PLAN
Distressed Flag Logo

51329 DIMEBAG
He Came To Rock

67255 D. BORGIR
Horned Goat Head

25104 DIO
Holy Diver

75244 DISTURBED
Reaper In Moonlight

74078 D. HERESY
Bleed The Fifth

45830 DOORS
I Am The Lizard King

71078 DOWN
Crown Of Thorns

75247 D. FORCE
Chrome Swords

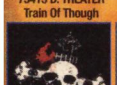
75413 D. THEATER
Train Of Though

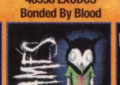
46338 EXODUS
Bonded By Blood

71009 FOO FIGHTERS
Lightning Bolt Logo

64186 G. N ROSES
Appetite Destruction

67976 HELLYEAH
Band Making Toast


75268 HIM
Skull On Cross



76248 IN FLAMES
Owl Boy With Logo

52762 IRON MAIDEN
Powerslave

36512 IRON MAIDEN
The Trooper

70597 J. COWBOY
Green Logo

65387 J. COWBOY
Skull Tattoo Design

25484 JUDAS PRIEST
British Steel

75285 KILL. ENGAGE
Horse Above Logo

75278 LAMB OF GOD
Blade With Priest

69216 LAMB OFGOD
Monk In Gas Mask

48746 LED ZEPPELIN
U.S.A. Swan Song

32994 L. SKYNYRD
Whiskey Label

66947 MACH. HEAD
The Blackening

75296 M. MANSON
An American Family

45595 MASTODON
Leviathan Lp Art

25446 MEGADETH
Peace Sells...

43197 MEGADETH
Rust In Peace

53757 MESHUGGAH
Destroy Erase

75305 METALLICA
Creeping Death

10768 METALLICA
Master Of Puppets

17159 MISFITS
Kennedy Bullet

10784 MOTLEY CRUE
Too Fast For Love

40981 MOTORHEAD
England Skull

76086 MUDVAYNE
By The People

64127 MUSE
Digital Cyclone Logo

10805 NIRVANA
Smiley Face Logo

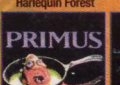
61928 OPETH
Harlequin Forest

67818 O. OSBOURNE
Black Rain

69154 PANTERA
Snake & Guitar Logo

25129 PANTERA
Vulgar Display

28609 PINK FLOYD
Darkside Of Moon



45857 PRIMUS
Frizzle Fry

65195 P. THE HERO
Logo Within Scrolls

68929 Q. STONE AGE
Lightbulb Pirate

59554 R. A. MCHINE
Battle Los Angeles

54568 RAMMSTEIN
Reise, Reise Logo

24285 R. RHOADS
Randy Tribute Photo

64132 R. C. PEPERS
Round Asterisk Logo

75586 ROB ZOMBIE
Love Slaves Of Satan

40974 SLAYER
Eagle In The Abyss

67728 SLAYER
Soldier Helmet Skull

75334 SLIPKNOT
Oversized Group

70642 SOILWORK
Sworn Great Divide

69539 S. YOUNG LAD
Evil Screaming Tree

10592 SUBLIME
Sun Logo

66595 S. SILENCE
Figure Logo

36446 SUPER.RITUAL
Logo

24301 TESTAMENT
The New Order

64116 T. D. GRACE
IX Griffin Logo

74040 TOOL
Spectre Spiral

41098 TOOL
Lateralus Diagram

75359 TRIVIUM
Group Live Photos

45963 VAN HALEN
Eddie Guitar Design

69168 WHO
British Flag Logo

62070 WOLFMOTHER
Self Titled Triangle

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68318 **AC/DC** Highway To Hell
74129 **AC/DC** Plug Me In Individual Grp Live Photos
54892 **ALICE IN CHAINS** Layne Staley Live Photo
55671 **AS I LAY DYING** Group Live Photos Collage
59356 **ATREYU** Deathgrip On Yesterday Group Photo
53842 **A. SEVENFOLD** Death Bat Winged Skull Logo
68260 **A. SEVENFOLD** Group Live On Stage Collage
75370 **B. DAHLIA MURDER** Dracula & Flying Bats
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
58409 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group Photo
55605 **B. SABBATH** Revolution In Their Minds Group
67713 **B. BENJAMIN** Group Posed In Front Of Trees
66125 **B. FOR MY VALENTINE** Group Standing Photo
61959 **CANN. CORPSE** KILL Guy Holding Knife
59567 **C. AND CAMBRIA** Group Sitting Against Wall
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
46420 **EVANESCENCE** Amy Lee In Lace Dress In Bed
74478 **F. FIGHTERS** Echoes, Silence, Patience Group
48310 **GUNS N ROSES** Roses & Pistols Logo
66326 **IRON MAIDEN** A Matter Of Life And Death
47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
66964 **JOB FOR A COWBOY** Skull Tattoo Design
54293 **JOHNNY CASH** With Guitar Giving The Finger
65159 **LAMB OF GOD** Group Posed On Bridge Photo
48587 **L. ZEPPELIN** Group Standing Next To Airplane
70696 **L. ZEPPELIN** Mothership Blimp Above Venue
39142 **L. ZEPPELIN** Stairway To Heaven
68088 **MARILYN MANSON** Posed In Leather Jacket
74709 **MEGADETH** Dave Mustaine Playing Flying V
73846 **MEGADETH** Soldier Tossing Grenade
70467 **MEGADETH** United Abominations
59555 **METALLICA** Flaming Skulls Yin Yang Symbol
68176 **METALLICA** Band Member Live Photos
63953 **MISFITS** Bloody Classic Fiend Skull Logo
74135 **MOTLEY CRUE** Dr. Feelgood
70468 **MOTLEY CRUE** Too Fast For Love
51346 **MUDVAYNE** Lost & Found Group Water Heads
65481 **M. C. ROMANCE** Black Parade Group Photo
70347 **M. C. ROMANCE** Blimps & Planes Above City
70460 **NICKELBACK** All The Right Reasons W/Group
69207 **NINE INCH NAILS** Year Zero Desolate Future
74484 **NIRVANA** Group Posed Underwater In Pool
70461 **OZZY OSBOURNE** Ozzy Hitchhiking To Hell
76978 **PANTERA** CFH Skeleton Cowboy Riding Bull
74136 **PINK FLOYD** The Wall Screaming Face
68892 **R. A. MACHINE** We Support Our Troops
65413 **RAMMSTEIN** Group As Soldiers By Planes
73848 **ROB ZOMBIE** Hellbilly Deluxe
41571 **SEX PISTOLS** Anarchy In The U.K.
54751 **SLIPKNOT** Group Dressed In Black Uniforms
69827 **SMASHING PUMPKINS** Zeitgeist Flag Logo
32719 **SUBLIME** Livin With Louie Dogs To Stay Sane
76919 **SUICIDE SILENCE** Group Standing In Room
62676 **UNEARTH** Ill: In The Eyes Of Fire
73850 **WHITE ZOMBIE** Blue Monster Face W/Logo
48461 **WHO** Group Wrapped With British Flag Photo

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68072 **AS I LAY DYING** Skull W/Roses
65416 **A. SEVENFOLD** War Skeleton
65734 **B. L. SOCIETY** Skull & Guns Cross
40559 **C. OF BODOM** Follow The Reaper
18785 **C. OF FILTH** Supreme Vampyric
24473 **DEFTONES** Red Pony
59348 **D. DRIVER** Moon Behind Trees
69306 **D. BORGIR** In Sorte Diaboli
69307 **DRAG. FORCE** Inhuman Rampage
67437 **IN FLAMES** Winged Jesterhead
51374 **IRON MAIDEN** The Trooper
69312 **KILL. ENGAGE** KSE: Winged Heart
69315 **LAMB OF GOD** Crucified Arms
12277 **L. ZEPPELIN** Stairway To Heaven
61612 **MEGADETH** Vic Flag
12287 **METALLICA** Ride The Lightning
12285 **METALLICA** Master Of Puppets
42104 **MOTORHEAD** England Skull Logo
25983 **PANTERA** Confederate Flag Skull
17781 **R. A. MACHINE** Fist Logo
12309 **SLAYER** Eagle In The Abyss
61623 **SLIPKNOT** Pentagram Group
68074 **T. DAYS GRACE** Get Out Alive
69327 **TRIVIUM** The Crusade

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52881 **AS I LAY DYING** Paint Splatter Pistols
52880 **A. SEVENFOLD** Red Death Bat Winged Skull
68127 **BLACK DAHLIA MURDER** Logo
48825 **BLACK LABEL SOCIETY** Allover Brewtality
76738 **CANNIBAL CORPSE** Kill Bloody Logo
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
45585 **IRON MAIDEN** Allover Killers
45583 **LED ZEPPELIN** 1st Lp Cover
74723 **L. SKYNYRD** MC Winged Skull & Crossbones
52877 **METALLICA** Scary Guy Art With Logos
69972 **NIRVANA** Smiley Face Logo
52692 **SLIPKNOT** Maggot Corps Group Collage Photo
40542 **SUICIDAL TENDENCIES** Original Flip Up Logo

BASEBALL STYLE CAPS

69898 **ALICE IN CHAINS** Logo/Sun Logo On Bill
64247 **AS I LAY DYING** Gold Skull Ornament Seal
33160 **BLACK LABEL SOCIETY** BLS Logo
53629 **BREAKING BENJAMIN** Celtic Design Logo
76238 **CANNIBAL CORPSE** Silver Bloody Logo
36362 **CRADLE OF FILTH** Dragon Logo
69965 **GODSMACK** Tribal Logo
64253 **GUNS N ROSES** Appetite For Destruction
66447 **HATEBREED** Flaming Logo
64255 **IRON MAIDEN** The Trooper Art With Logo
64257 **KILL. ENGAGE** Bloody Dripping Skull Nails
64258 **LAMB OF GOD** Logo & Burn It Down Eagle
45591 **LED ZEPPELIN** Logo/Symbols On Bill
69893 **LINKIN PARK** Minutes To Midnight Wired Logo
52876 **METALLICA** Silver St. Anger Logo & Ninja Star
74720 **OZZY OSBOURNE** Ozzy Logo
63480 **PANTERA** Blue & Grey Bloody Logo
45597 **SLAYER** Logo & Eagle In The Abyss
64263 **SLIPKNOT** Subliminal Verses Zipper Mouth
69978 **SUBLIME** Flaming Sun Logo
69895 **TOOL** 10,000 Days Album Logo/Sawblade Eye

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35651 **AC/DC** Logo
76961 **BLACK DAHLIA MURDER** Logo
44164 **B. L. SOCIETY** BLS Skull Logo
44163 **CANNIBAL CORPSE** Bloody Logo
67207 **DEATH** Logo
47958 **DISTURBED** Mean Smiley Face
39010 **DOORS** Logo
39011 **DOWN** Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42298 **KORN** Logo
19990 **MISFITS** Logo
55706 **OPETH** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
76962 **R. AGAINST MACHINE** Text Logo
19991 **SUBLIME** Logo
35652 **SYSTEM OF A DOWN** Logo

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64362 **CANNIBAL CORPSE** Fetus Skeleton Logo
32062 **CRADLE OF FILTH** Dragon Logo
68827 **DANZIG** Classic White Skull
42920 **DOORS** Jim Morrison The Lizard King
40730 **GODSMACK** Sun Skull Logo
64876 **G. N ROSES** Appetite For Destruction
49778 **KORN** Greatest Hits Vol. 1 Cell Logo
59088 **L. ZEPPELIN** Allover Swan Song
46605 **METALLICA** Master Of Puppets
38438 **MUDVAYNE** End Of All Things Logo
56297 **O. OSBOURNE** Finger Caricature
51465 **PANTERA** Skull & Knives Logo
19121 **PINK FLOYD** Dark Side Of The Moon
65674 **Q. OF STONE AGE** Skulls & Stars Logo
56026 **ROB ZOMBIE** Self Monster Cartoon
64414 **SLAYER** Eagle In The Abyss & Logo
51523 **SLIPKNOT** Group Posed In Star Logo

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19978 **DISTURBED** Silver Mean Smiley Logo
25299 **GODSMACK** Silver Logo
25298 **METALLICA** Silver Ninja Star Logo
39506 **OZZY OSBOURNE** Silver Logo
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62423 **ALICE COOPER** Schools Out
60812 **A. SEVENFOLD** Pirate Skull Death Bat
40380 **BLACK LABEL SOCIETY** Sonic Brew
59065 **BLACK SABBATH** 1969 Group Photo
41613 **DEFTONES** Def Cobra Logo
64864 **GUNS N ROSES** Appetite
53565 **LAMB OF GOD** Stacked Logo
59118 **LED ZEPPELIN** Logo/Group Heads
50216 **LYNYRD SKYNYRD** Flag Logo
59096 **MOTORHEAD** Ace Of Spades Logo
50212 **KORN** Classic White Skull
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51466 **PANTERA** Skull & Knives Logo
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11916 **ALICE IN CHAINS** Logo
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64556 **AS I LAY DYING** Skeleton Lovers
64535 **A. SEVENFOLD** Winged Death Bat Skull
64530 **B. L. SOCIETY** Sonic Brew
64539 **B. L. SOCIETY** SDMF Skull & Iron Cross
11926 **BLACK SABBATH** Logo
42858 **CANNIBAL CORPSE** Bloody Logo
56598 **CHILDREN OF BODOM** COBHC Red Logo
60614 **CHIMAIRA** Red Logo & Chaos Arrows
64536 **CRADLE OF FILTH** Logo
75077 **D. BORGIR** 3 Human Skulls & Goat Skull
24487 **DISTURBED** Mean Smiley Face
59522 **EXODUS** Classic Logo
20365 **FOO FIGHTERS** FF Logo In Circle
67721 **GUNS N ROSES** Appetite For Destruction
65588 **HIM** Round Gold Heartagram Logo
62436 **IN FLAMES** Winged Jesterhead Crest
51053 **IRON MAIDEN** Logo
41604 **JIMI HENDRIX** Axis Bold As Love
67615 **JOB FOR A COWBOY** Logo
63350 **JOHNNY CASH** Guns Logo
64497 **KILLSWITCH ENGAGE** Blue Scrolls
50059 **KING DIAMOND** Oval Logo
11961 **KISS** Army Logo
64427 **LED ZEPPELIN** Die Cut Zoso Logo
43794 **MEGADETH** Gold Logo
32835 **METALLICA** Logo
11982 **MISFITS** White Skull
70136 **N. INCH NAILS** White On Black NIN
22588 **NIRVANA** Logo
18399 **OZZY OSBOURNE** Ozzy Logo
51392 **PANTERA** Cowboys From Hell Skull
64431 **PINK FLOYD** Crossed Hammers
65659 **Q. OF STONE AGE** Skull & Lightning
23486 **R. A. MACHINE** Battle Of Los Angeles
51052 **SEX PISTOLS** British Flag Logo
73441 **SLAYER** Eagle In The Abyss
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36257 **TESTAMENT** Logo
12024 **TOOL** Laterlaus Logo
65587 **TRIVIUM** Logo

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74147 **B. BENJAMIN** Celtic Design W/Swallows
75222 **B. FOR VALENTINE** Group Holding Guns
75627 **BURZUM** Hvis Lyset Tar Oss
42526 **CHILDREN OF BODOM** COBHC Logo
66529 **C. W. VE AIM FOR** Sign Language Logo
76802 **DEVIL DRIVER** Angel & Devil Symbol
75245 **DISTURBED** Stricken Banner With Skull
32185 **DROPKICK MURPHYS** Anchor Logo
45566 **GUNS N ROSES** Roses & Pistols Logo
50769 **GUNS N ROSES** Slash Tophat Closeup
75267 **HIM** Pink Roses & Pedals Heartagram
68995 **IN THIS MOMENT** Tribal Butterfly Logo
75270 **IRON MAIDEN** Number Of The Beast
66579 **JOB FOR COWBOY** Fetal Skeletons
66653 **J. CASH** Folsom Prison Stripes 1968
75272 **KORN** Blindfolded Girl & Creature
75281 **LAMB OF GOD** American Metal Seal
48788 **LAMB OF GOD** Silver Logo
38905 **LED ZEPPELIN** Swan Song/U.S.A. '77
75299 **M. MANSON** Face In Circle W/Cross
52824 **METALLICA** San Fran. Quake Logo
21219 **MISFITS** Skeleton Hands
45553 **MOTORHEAD** Classic England Skull
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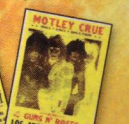

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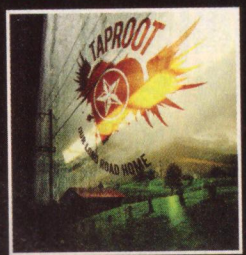

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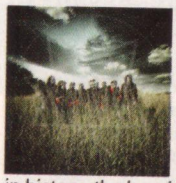


Slipknot
ALL HOPE IS GONE
(ROADRUNNER)
★★★★★

Heavy bands are always saying their next album will be the heaviest yet, the heaviest in history, the heaviest imaginable. They boast about being harder, faster, tougher, talking as if studio time were the musical equivalent of a fistful of steroids and a month in the weights room.

What they want, however, involves more than merely bulking up the guitar sound with distortion or increasing the double-kick reps. True heaviness is a matter of attitude, of ideas, of audacity. True heaviness is imagining the end of the world, and then putting that sound through somebody's speakers. True heaviness is what Slipknot deliver with *All Hope Is Gone*.

Things start promisingly with "Gematria (The Killing Name)," in which the chickens don't just come home to roost but exact Biblical vengeance upon the selfish and morally indifferent. The band pulls out all the stops, studding the beefy guitar with swirls of jackhammer percussion, and alternating giddy bursts of thrash with ominous, slow-grinding riffage. CONTINUED ▶▶

ILLUSTRATION BY SEAN PRYOR

But there's more to it than that. Gematria isn't just "a killing name," as the chorus has it; it's also an idea from Talmudic mysticism that suggests a mathematical key to the universe. In other words, conceptually, the song lays out a different kind of heaviness altogether, one that makes the lyric "we will burn your cities down" more than mere bluster.

Then again, it wouldn't be Slipknot if it didn't offer more than that. Ever since emerging a decade ago from the cornfields of Iowa, the band has taken things further than other bands, from their stage show and appearance to their overstuffed sound.

This new album is, naturally, a step beyond the last three. The thrash bits are harder and tighter, pushing the percussion further to the front while mitigating the relentless crush of tom-toms with artful sprinklings of hi-hat. The vocals are at times darker than ever—when Corey Taylor screams at one point about "breathing sulfur," he sounds like he actually is—and the themes, which touch repeatedly on vampirism and the apocalypse ("Dead Memories," "Gehenna," "This Cold Black"), are darker still.

Yet *All Hope Is Gone* doesn't just hype the dark side. Despite its title, the largely acoustic "Snuff" is (musically, at least) one of the sweetest things Slipknot have ever done, and for all the screams Taylor packs into the album, he's just as happy to apply the mainstream-rock voice we know from his other group, Stone Sour. In fact, some of the best songs, such as "Sulfur" and "Psychosocial," are built around his ability to shift seamlessly from crooner to cookie-monster mode, a trick that not only ups the music's melodic appeal but also provides enough contrast to make the heavy parts seem even heavier.

In that sense, the slyest thing about this project is the way its sound and vision argue against the album's title. From the instrumental arrangements to the layered levels of meaning in the lyrics, Slipknot Vol. 4 comes across as smarter, deeper, and tougher than ever. And if that's not a cause for hope, we don't know what is. **J.D. CONSIDINE**

From left: Mick Thompson, Joey Jordison, M. Shawn Crahan, Craig Jones, Corey Taylor, Sid Wilson, Chris Fehn, Paul Gray, and Jim Root

CHOICE CUTS

SLIPKNOT'S CHRIS FEHN

ON HIS FAVORITE TRACKS FROM '**ALL HOPE IS GONE**'

"PSYCHOSOCIAL"

It's just got, like, a driving, ride-your-Harley-through-the-prison-gates-and-bust-your-buddy-out vibe. It's "go time." If I had a soundtrack to go destroy, it would probably be that right now. It was really cool to record, because Shawn ["Clown" Crahan] and I made the really cool heavy snare parts on that with marching snares. It just adds such a killer element to that song. It's one of my favorite ones to play for sure.

"ALL HOPE IS GONE"

I love the lyrical flow in "All Hope Is Gone." It says a lot for what we're going through. It makes me feel like fighting through and continuing to prove that hope is *not* gone. It's not gone for me. Me, Clown, and Corey [Taylor] did gang vocals on that one. All the same mic, all the same vocal booth. We get right in it together. Corey stands in the middle and Clown and I support him on the sides and we just go for it. It's funnier than hell, man. One of us fucks up, and then we'd all blame it on that person and start laughing.

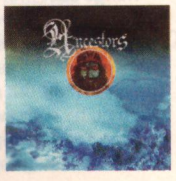
"GEMATRIA (THE KILLING NAME)"

That's some taking-over-the-world shit right there. [*Laughs*] I just remembered the troops a lot, and what they're going through over there. I can't get it out of my head. Whatever those lyrics mean to Corey is a different story… There was a killer picture in a magazine that my dad brought us; this kid had a Slipknot sticker on his clip, on his M-16. It really brought it home for me, bro. For me, it was just like, Dude, he's holding onto something from home. And it happens to be the band that I play in. It's pretty heavy, man. I've been trying to get in touch with him, and I've got some connections. I hope I can meet him someday. **KORY GROW**

The Acacia Strain
CONTINENT
(PROSTHETIC)
★★★½

While Massachusetts-based metalcore outfit the Acacia Strain's fourth studio release doesn't offer up anything new to the already bustling East Coast metal scene, they do dole out a healthy and hellacious helping of down-tuned guitars, pummeling drums, and gut-wrenching growls. A conceptual album that follows a single man whose life has a catastrophic impact on all of humankind, *Continent* tears through riffs angry enough and breakdowns brutal enough to complement the record's grim plotline; in fact, tracks like "Baby Buster" and "Skynet" are some of the Acacia Strain's darkest efforts to date. **VAL McQUEEN**

Ancestors
NEPTUNE WITH FIRE
(NORTH ATLANTIC SOUND)
★★★½



The voice of singer-guitarist Justin Maranga can barely be heard on Ancestors' debut. That's because the album, which contains two side-long tracks, is largely devoid of singing. It might seem that this L.A. doom quintet is indifferent to the human voice, but they probably just prefer the sound of power chords and psychedelic solos. Ancestors' jammy approach allows the group to diversify into other genres, including, but not limited to, hardcore punk, acid folk, and Explosions in the Sky–style post rock. What else do you expect from a band that, according to a recent interview, takes inspiration from "the infinitude"? **BRENT BURTON**

Bigelf
CHEAT THE GALLOWS
(CUSTARD)
★★★

Each song on theatrical L.A. hard rockers Bigelf's sixth album contains a moment that sounds strangely familiar—think of the way TV shows fake songs to avoid the real McCoys' accountants. But, excepting the end of "The Evils of Rock and Roll," which re-creates a bit of **CONTINUED ▶▶**

TURN THE PAGE

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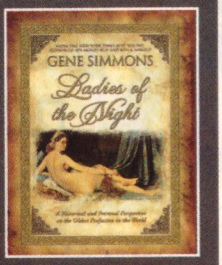
BY GENE SIMMONS
(SIMMONS BOOKS/PHOENIX BOOKS)
★★



The Kiss demon's new book details the history of prostitution, and guess what? It turns out he's for it, in all its many forms, from the whores of Ancient Rome through the Victorian era and right up to the happy hookers of today. Also included: relationship advice that can basically be summed up as, Ladies, men just want one thing anyway—why not charge? The result is a strange, old-tymey-looking coffee table book with no real reason for existing except for its countless naked pictures, and even those are the historical kind, not the good kind. **ALLISON STEWART**

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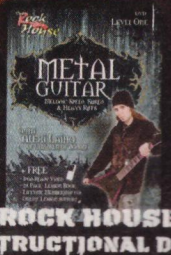

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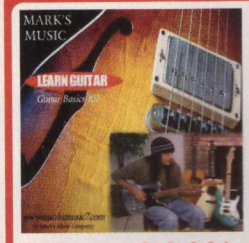

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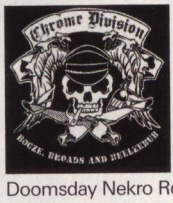
Diamond Head's "Am I Evil?" almost note for note, their elf magic steers them away from straight-up plagiarism. Instead, by shifting gears so often between stoner metal and pomp rock, psychedelia and jazz fusion, the group seems to have collaged together a whimsical homage to genre-hopping influences such as Queen and Alice Cooper. **KORY GROW**

Black Light Burns
COVER YOUR HEART & THE ANVIL PANTS ODYSSEY
(I AM: WOLFPACK)
★★★½

Cruel Melody, last year's appealingly deranged debut by ex–Limp Bizkit guitarist Wes Borland's new art-metal band Black Light Burns, didn't really receive the attention it deserved. (Blame Fred Durst fatigue.) Given that it features renditions of tunes by such chart-toppers as Lard and the Jesus Lizard, this freewheeling Goth-punk covers set is unlikely to expand BLB's audience much. Too bad, since *Cover Your Heart*—which also includes instrumental *Melody* outtakes and an on-the-road DVD—offers a revealing look into the mind of one of heavy music's most creative headcases. **MIKAEL WOOD**

Blessed By a Broken Heart
PEDAL TO THE METAL
(CENTURY MEDIA)
★★★

This Montreal glam-metalcore sextet takes Poison's credo of "Nothin' But a Good Time" to heart on its sophomore album, galloping through an 11-song celebration that is, while virtually sex- and drugs-free, all rawk and roll. Tony Gambino's growls and "Shred" Sean Michael Maier's fleet-fingered fretboard work give *Pedal* enough anthemic weight to put one foot in metal, but when combined with synthesizers and twin-guitar and vocal harmonies, it's more like a Warped Tour incarnation of Night Ranger—or, better yet, Steel Dragon from that *Rock Star* film. A good time indeed, in a lightweight kind of way. **GARY GRAFF**



Chrome Division
BOOZE, BROADS AND BEELZEBUB
(NUCLEAR BLAST)
★★★

Colorfully (if not confusingly) billed as "Norwegian Doomsday Nekro Rock," Chrome **CONTINUED ▶▶**

WHOLE LOTTA...

POST-METAL

Cult of Luna
ETERNAL KINGDOM
(EARACHE)
★★★★

Swedish metallers Cult of Luna have continued to modify their massive, slow-burning constructs from album to album, moving recently in a mellower, more minimalist Mogwai-esque direction. Their fifth full-length effort, a mostly abrasive, hour-long trip, is heavier, darker, and gnarlier than previous works, but there's still great subtlety to be found.
ADEM TEPEDELEN

Humanfly
II
(20 BUCK SPIN)
★★

Grinding out epic tracks that clock in at an average 10-minute length, Leeds-based quartet Humanfly stake a strong post-metal claim with their second album. Unfortunately, none of these monstrously heavy cuts display particular compositional prowess, and instead come off like multiple lumbering songs crudely jammed together.
JASON FERGUSON

Mouth Of The Architect
QUIETLY
(TRANSLATION LOSS)
★★★½

This Ohio atmo-sludgey five-piece returns with the third in a series of artful albums replete with appropriately melancholy titles such as "Hate and Heartache," "Pine Boxes," and "A Beautiful Corpse." Not as heavy or distinctive as the latest releases from genre-grandfathers Neurosis or torchbearers Isis, but a good, strong contribution nonetheless.
BRAD ANGLE

The Psyke Project
APNEA
(LIFEFORCE)
★★★★

The Psyke Project mitigates technical metal's brutal force and rigor with sprawling feedback interludes and galloping rhythmic thunderstorms. Though the intricate structures and stylistic mutations can be overwhelming, the seismic riffs and howling vocals that rivet *Apnea* together ensure that even the most joyless metal purist will be impressed—and moved.
REED JACKSON

Zozobra
BIRD OF PREY
(HYDRA HEAD)
★★★½

One of a handful of outfits featuring members of the influential Boston band Cave In, Caleb Scofield's Zozobra play an atmospheric brand of sludge metal that pairs brutal low-end whomp with spaced-out six-string tone poetry. The group's sophomore disc sports gnarly song titles like "Treacherous" and "Heartless Enemy," but Scofield's not above a little beauty.
MIKAEL WOOD

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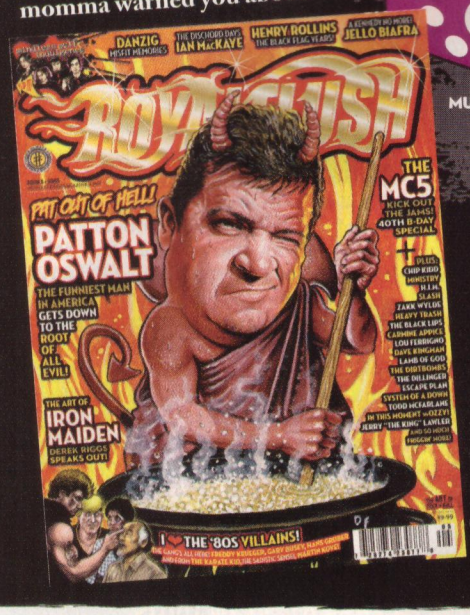

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Division is the gearhead-rock side project from Dimmu Borgir vocalist Shagrath, who here takes on rhythm guitar. Similar in aesthetic to Immortal frontman Abbath's Mötorhead-worshipping Bömbers, the band exults in one-percenter outlaw-biker imagery and brilliant refrains like "show me your tits" on this, their second album, offering up some top-notch drunken sing-alongs ("Raven Black Cadillac"), heavy riff-offs ("Life of a Fighter"), melodic-lead sweetness ("Wine of Sin"), and even a passable cover of ZZ Top's "Sharp Dressed Man." A hell-raising, party-hard ride of a record. **BRAD ANGLE**

Civet
HELL HATH NO FURY
(HELLCAT)
★★½

The four ladies in L.A.'s Civet are dedicated to "breaking hearts and telling lies," as singer Liza Graves puts in the lead track from this, the band's first outing for Rancid frontman Tim Armstrong's Hellcat label. What they're not dedicated to is breaking boundaries: This is old-school dive-bar punk rock of the most familiar sort; if you own records by the Distillers or Social Distortion, you've heard a more unique version of Civet's three-chord monte. That said, Graves and her bandmates muster an impressive amount of enthusiasm here. Apparently, nobody told them that this has all been done before. **MIKAEL WOOD**

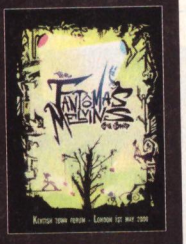
Don Caballero
PUNKGASM
(RELAPSE)
★★★★

In 2003, when drummer Damon Che revived the three-years-dead Don Caballero with new sidemen, critics accused him of launching his own tribute act. In some respects, that made sense—despite an increased love for distortion, 2006's *World Class Listening Problem* treated Don Cab's noodly instrumental math rock like the seminal artifact it was. *Punkgasm*, however, finds the Pittsburgh quartet bravely stepping out: Sure, Che's polyrhythmic pounding still drives things, but with ultra-compacted song structures, wild new guitar textures, and, holy shit, Batman, actual singing on three tunes, this is the first real sign of a Don Cab future in years. **AARON BURGESS** CONTINUED ▶▶

PEEP SHOW

THE LATEST IN DVDS

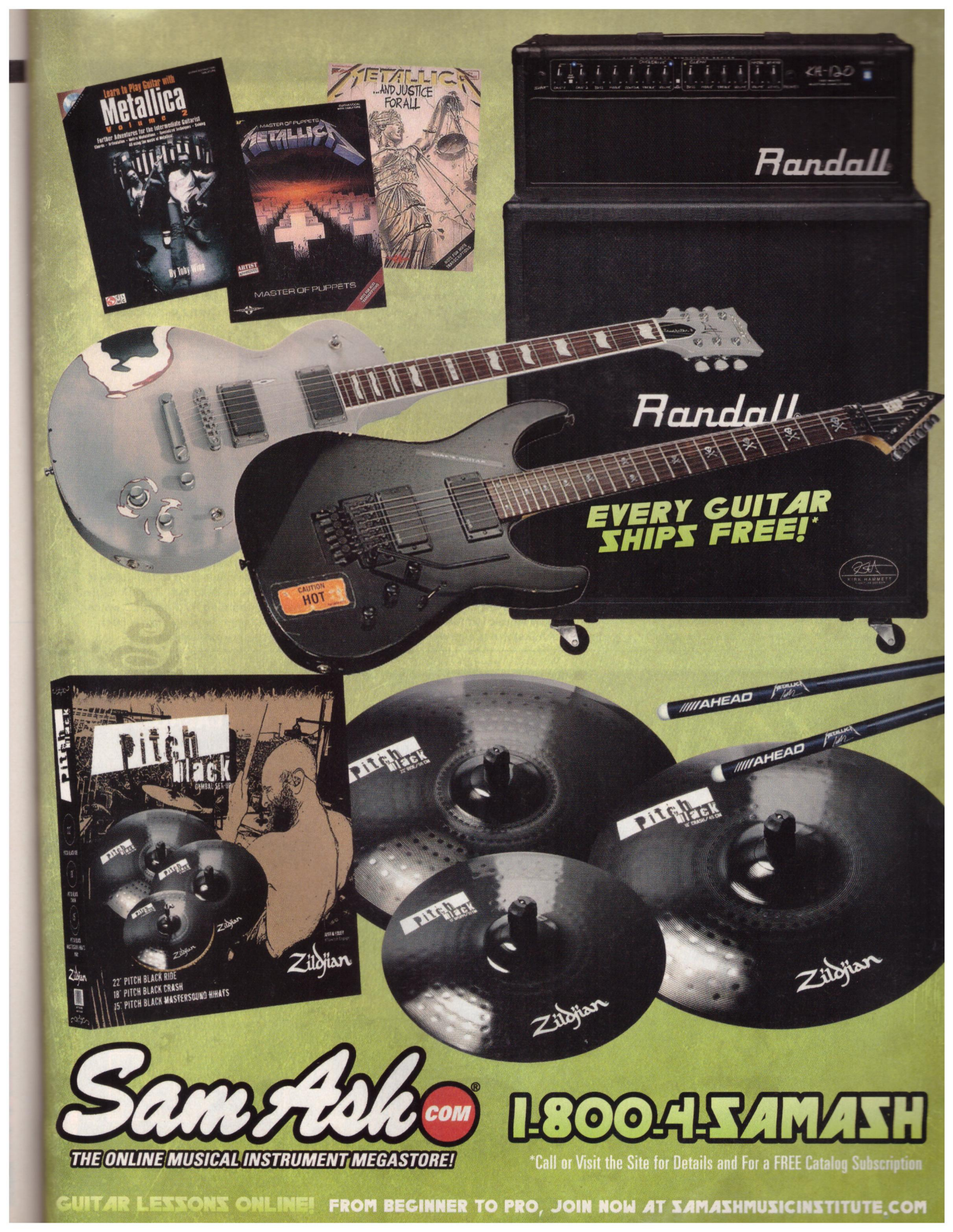
The Fantômas Melvins Big Band
LIVE FROM LONDON 2006
(IPECAC)
★★★★



It probably goes without saying that the combination of musical superheroes in the Fantômas Melvins Big Band—Mike Patton, Dave Lombardo, Dale Crover, Buzz Osborne, and their worthy accomplices—is beyond reproach, but perhaps the best part of this highly entertaining live extravaganza from London's Kentish Town Forum is the hilarious commentary track with Crover, Osborne, and unlikely Fantômas fan Danny DeVito. Well, that and the gargantuan double-gonged drum apparatus that Crover and Lombardo pound into synchronized submission. **J. BENNETT**

THE ART OF SCREAMING!: TOTAL TRAINING FOR VOCALISTS ON THE EDGE
(THEARTOFSCREAMING.COM)
★★★

Susan M. Carr looks more like the president of your local PTA than a metal and hardcore vocal coach, but her voice lessons have helped teach numerous growlers—such as Mastodon's Troy Sanders—the physiologically correct way to scream. Her instructional DVD provides basic tips on warming up, singing from the diaphragm, and focusing sound, and is split up—perhaps unnecessarily—into workouts for men and women. Unfortunately, due to the no-frills production, it views, at times, like an infomercial. **JON WIEDERHORN**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F5
THE RECKONING
(OARFIN)

★★

On their second album, ex-Megadude David Ellefson's hard-rock group F5 have upped their "Dave Mustaine bootcamp alum" ante by adding drummer Jimmy DeGrasso. But unfortunately, that doesn't make for much of a near-Deth experience and the thrashy songs that populate this disc have few of "He who cried like a bitch on camera"'s hooks and grooves. And while frontman Dale Steele rasps angstfully enough, clichéd lyrics like "Can't get through this life alone" ("I Am the Taker") knock the wind out of a band that ironically, references the scale that measures hurricanes with its name. **KORY GROW**

Heavy Heavy Low Low
TURTLE NIPPLE AND THE TOXIC SHOCK
(NEW WEATHERMAN/FERRET)

★★½

Spazzcore scene favorites Heavy Heavy Low Low's sophomore release is one of the noisiest mashups of punk rock, prog rock, and hardcore that you'll ever lend your ears to—and not in a good way. In fact, with its ever-changing tempos, sporadic snippets of keyboarding, and a serious lack of moshable breakdowns, the San Jose–based five-piece's new record is nearly as strange and confusing as its title. HHLL's overly spazzy cover of Black Flag's "Wasted" is almost blasphemous, while the rest of *Turtle Nipple* is a bastardized and increasingly annoying hardcore/noise assault that will likely only please the sceniest of scenesters. **VAL McQUEEN**

The Showdown
BACK BREAKER
(SOLID STATE)

★★★

On their first release for Solid State, these small-town Tennesseans dial down much of the Southern-rock swing that helped distinguish their 2007 full-length, *Temptation Come My Way*, from the zillion other metalcore records that came out that year. That doesn't mean that the aptly titled *Back Breaker* doesn't pack a whallop: On cuts like "Hephaestus: The Hammer of the Gods," in which singer David Bunton contemplates getting "one more look at the devil's face," these Christian soldiers bust out speed-thrash grooves like a pint-sized Pantera. Still, novelty is in pretty short supply here. **MIKAEL WOOD**

Straight Line Stitch
WHEN SKIES WASH ASHORE
(RAGING NATION/KOCH)

★★½

Knoxville five-piece Straight Line Stitch indulge in two oft-exploited heavy-music formulas. One is mixing brutal metalcore verses with sappy singsong choruses that don't quite fit. The other is surrounding an attractive frontwoman with normal-looking metal dudes who play the instruments. The vocalist in this case is Alexis Brown, who slides between a convincing Angela Gossow–lite rasp and an irritating alterna-croon, which, like the whole enterprise, might be more appealing if this were 1996. That said, standout track "Taste of Ashes" includes a vocal-cord-shredding scream-off with Hatebreed's Jamey Jasta that's almost worth the price of admission. **PETER GIANNASCOLI**

Trigger the Bloodshed
PURGATION
(METAL BLADE)

★★★★

Now here's how you start an album: *Purgation*'s first song, "Inception," is a 17-second blast of grindcore; the second cut, "Merciless Ignorance," stretches the opener's lethal pummel to a whopping 1:47. And so the tone is set for the debut from this British band. Like Dying Fetus with rawer production, Trigger the Bloodshed rip out 17 blistering tracks, alternating between the technical (check out the twisted "Mortuary Walls") and the straight-ahead ("Laceration" goes half-time to remind that heaviness comes in all forms). The highlight is the insane drumming in "Rebirth," which is beyond blast beat, beyond gravity beat; it's just plain stupid. **GREG PRATT**

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IN THE REAR
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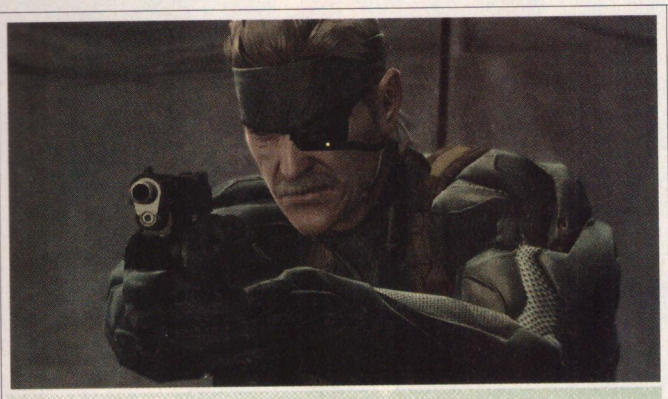
EDITED BY JEFF KITTS



METAL GEAR SOLID 4: GUNS OF THE PATRIOTS (PLAYSTATION 3)

Metal Gear Solid 4 is not only the year's best videogame so far but also an exclusive for the PlayStation 3—proving once again that Sony's black box, with its built-in Blu-ray disc player, is fast becoming the dominant gaming and home-theater console. *MGS4* is the final hurrah in the long saga of special ops agent and mercenary Solid Snake, who now suffers from the rapid onset of aging (i.e. stiff joints, shortness of breath) and must travel the world in pursuit of his arch nemesis, Liquid Ocelot. The action in *MGS4* is centered around stealth, which means you can engage in a firefight if you feel trigger-happy, but learning how to sneak past your enemies (or even play dead in a tense situation) will give you the most rewarding experience. **$59.99 / konami.com**

EOS WIRELESS SYSTEM

Multi-room audio can be a costly, not to mention complicated, endeavor. Thankfully, this new wireless system from EOS not only makes multi-zone listening affordable, it's also easy as pie to set up. The Core System bundle comes with a base unit/transmitter that has a dock for an iPod or iPhone and one wireless stereo speaker (more speakers can be added to the system for $129.99 each). The speaker can plug into any wall outlet for power and can be as much as 150 feet away from the base station. An auxiliary analog input on the back of the transmitter can accept a signal from just about any audio source, including satellite radio, MP3 players, computers, CD players, and more.
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Households with multiple iPods and iPhones have become the norm, so why not get a docking station that holds two devices? JVC's new NX-PN7 allows for playback from each iPod through its speaker system and charges them simultaneously. The unit also sports an AM/FM tuner, a clock, and a timer, as well as an analog audio input for connecting other music players and a video output for sending a video signal to a TV.
$149.95 / jvc.com

NIKON COOLPIX P80

True photography enthusiasts generally don't embrace compact cameras, but they may think twice once they see the new CoolPix P80 from Nikon. Aside from its impressive 10.1-megapixel image sensor, the P80 offers a whopping 18x optical zoom for high-quality shots at nearly any distance. The all-new Sport Continuous Mode on the P80 allows users to shoot as many as 30 consecutive pictures at four, six, or even 13 frames per second (at 3MP resolution), and built-in software enables on-the-fly image cropping and editing.
$399.95 / nikonusa.com

BATTLEFIELD: BAD COMPANY (PS3, XBOX 360)

If it's a realistic wartime first-person shooter you're looking for, look elsewhere—but if nonstop combat action is your game, *Battlefield: Bad Company* should be at the top of your buy list. As Private Preston Marlowe, you team up with B Company—a group of wisecracking misfits, basically—and head off into battle across the Russian countryside. Each mission requires you to perform various tasks while exchanging gunfire with enemy troops—and nearly everything in the game is destroyable. Mowing down trees and fences certainly isn't required, but when you come across an open-mounted machine gun on a hillside somewhere, the damage you can create is truly cathartic.
$59.99 / ea.com

IN THE REAR

SIRIUS SATELLITE RADIO CHARTS

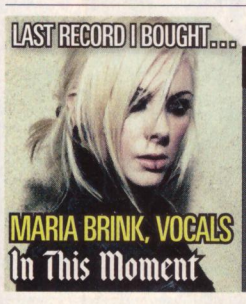
TOP 20 ALBUMS OF THE MONTH, AS HEARD ON...

HARD ATTACK — SIRIUS 27

01	Slipknot	ALL HOPE IS GONE (ROADRUNNER)
02	Soulfly	CONQUER (ROADRUNNER)
03	Testament	THE FORMATION OF DAMNATION (NUCLEAR BLAST)
04	Cavalera Conspiracy	INFLIKTED (ROADRUNNER)
05	Opeth	WATERSHED (ROADRUNNER)
06	Meshuggah	OBZEN (NUCLEAR BLAST)
07	Straight Line Stitch	WHEN SKIES WASH ASHORE (KOCH)
08	Death Angel	KILLING SEASON (NUCLEAR BLAST)
09	Machine Head	THE BLACKENING (ROADRUNNER)
10	Norma Jean	THE ANTI MOTHER (SOLID STATE)
11	In Flames	A SENSE OF PURPOSE (KOCH)
12	Judas Priest	NOSTRADAMUS (EPIC)
13	Kingdom of Sorrow	KINGDOM OF SORROW (RELAPSE)
14	36 Crazyfists	THE TIDE AND ITS TAKER (FERRET)
15	Motörhead	MOTORIZER (SPV)
16	Made Out of Babies	THE RUINER (THE END)
17	Demon Hunter	STORM THE GATES OF HELL (SOLID STATE)
18	Cancer Bats	HAIL DESTROYER (BLACK MARKET ACTIVITIES)
19	Soul Embraced	DEAD ALIVE (SOLID STATE)
20	The Showdown	BACK BREAKER (TOOTH & NAIL)

OCTANE — SIRIUS 20

01	Slipknot	ALL HOPE IS GONE (ROADRUNNER)
02	Disturbed	INDESTRUCTIBLE (REPRISE)
03	Staind	THE ILLUSION OF PROGRESS (ATLANTIC)
04	Trapt	ONLY THROUGH THE PAIN (ELEVEN SEVEN)
05	Black Stone Cherry	FOLKLORE & SUPERSTITION (ROADRUNNER)
06	Earshot	THE SILVER LINING (IN DE GOOT)
07	Disturbed	INDESTRUCTIBLE (REPRISE)
08	Scars on Broadway	SCARS ON BROADWAY (INTERSCOPE)
09	Shinedown	THE SOUND OF MADNESS (ATLANTIC)
10	Another Black Day	ANOTHER BLACK DAY (BIELER BROS.)
11	Rev Theory	LIGHT IT UP (INTERSCOPE)
12	Mötley Crüe	SAINTS OF LOS ANGELES (MÖTLEY/ELEVEN SEVEN)
13	Ashes dIVIDE	KEEP TELLING MYSELF IT'S ALRIGHT (ISLAND)
14	Filter	ANTHEMS FOR THE DAMNED (PULSE)
15	Apocalyptica	WORLDS COLLIDE (JIVE/ZOMBA)
16	Tantric	THE END BEGINS (SILENT MAJORITY)
17	Atreyu	LEAD SAILS PAPER ANCHOR: 2.0 (HOLLYWOOD)
18	Avenged Sevenfold	AVENGED SEVENFOLD (WARNER BROS.)
19	Black Tide	LIGHT FROM ABOVE (INTERSCOPE)
20	Saving Abel	SAVING ABEL (VIRGIN)



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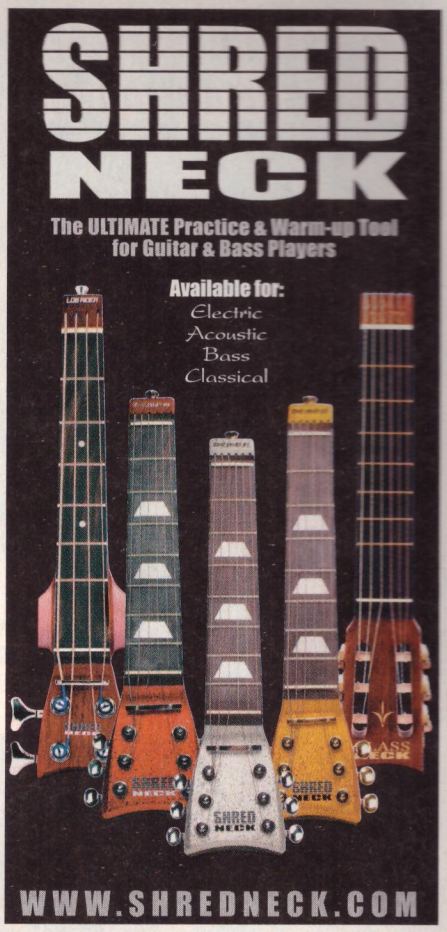

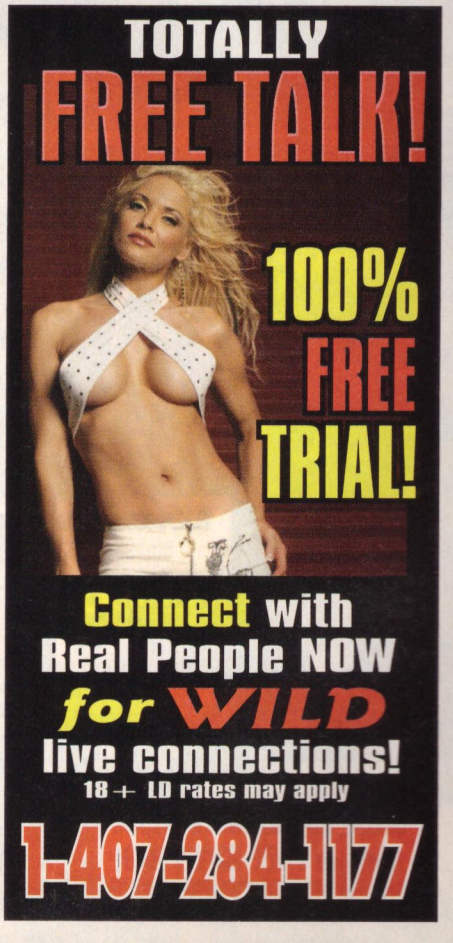

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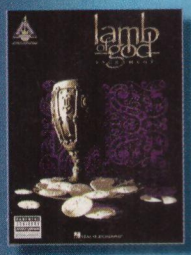

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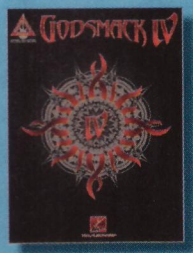

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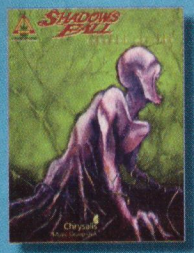

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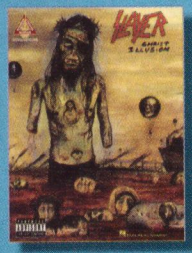

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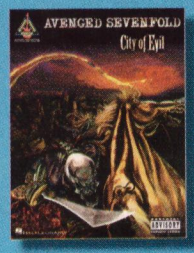

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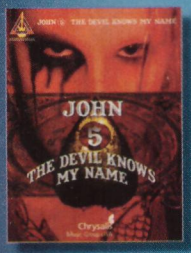
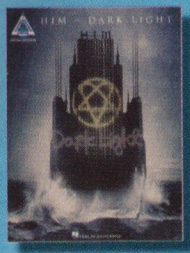
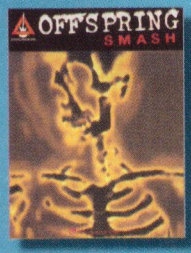


JOHN 5



H.I.M.

VELVET REVOLVER



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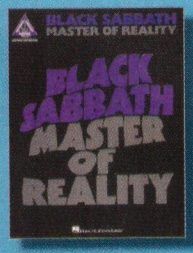

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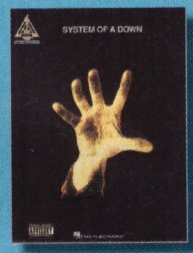

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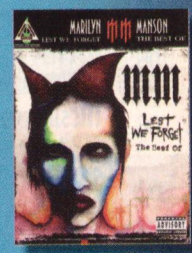

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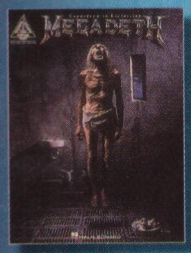

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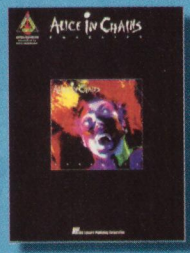

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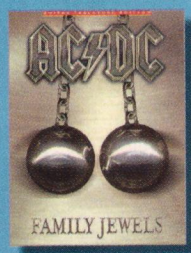

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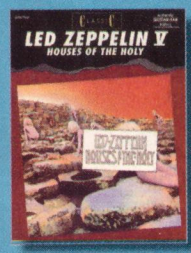

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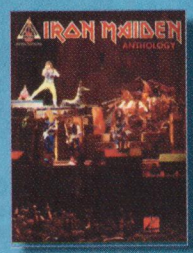

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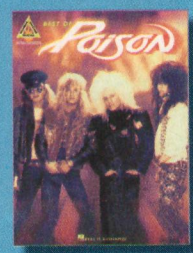

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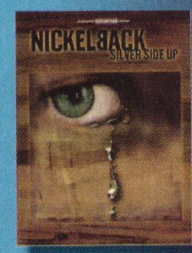

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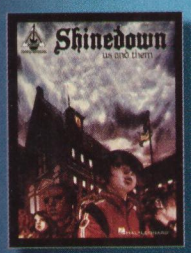

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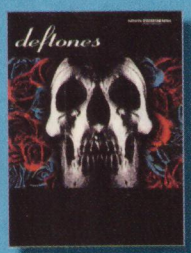

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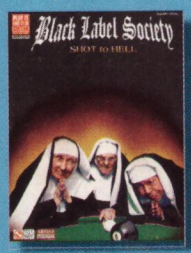

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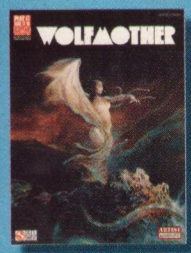
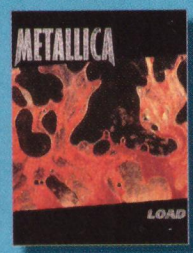


WOLFMOTHER

QUEENS OF THE STONE AGE



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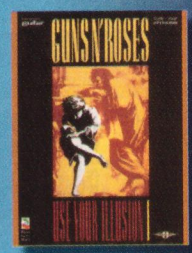
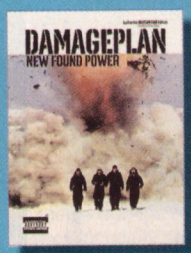


GUNS N' ROSES

MASTODON

BUCKCHERRY



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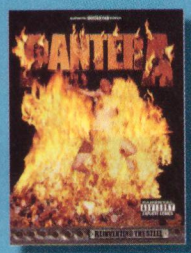

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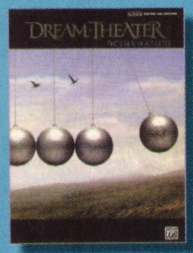
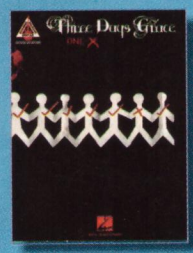
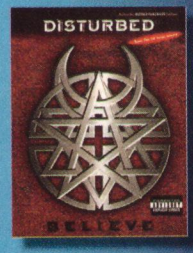


DREAM THEATER



THREE DAYS GRACE



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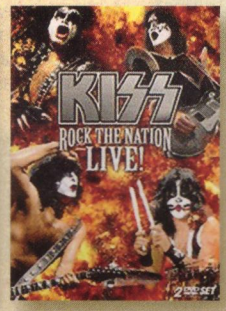

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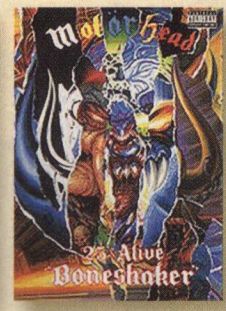

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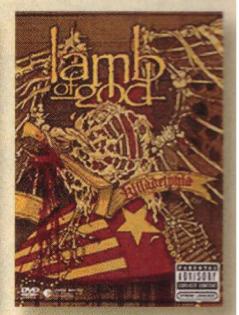

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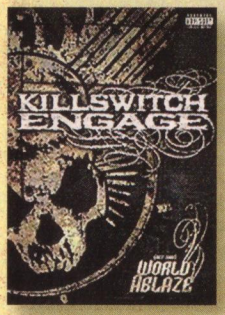

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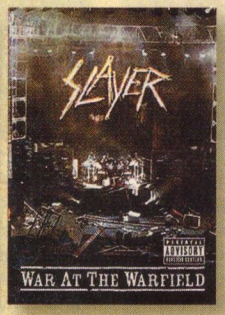

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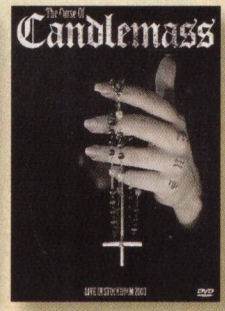

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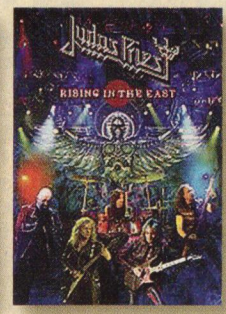

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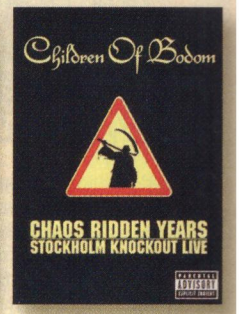

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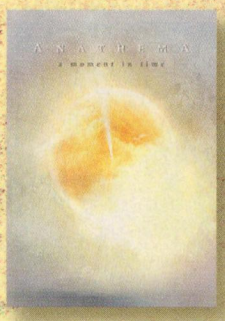

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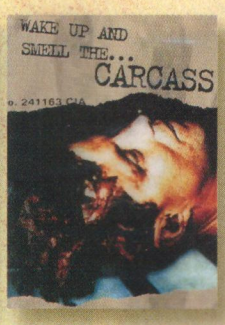

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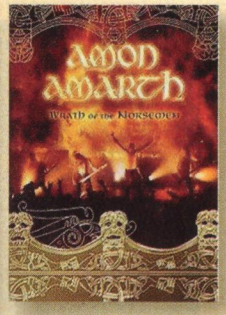

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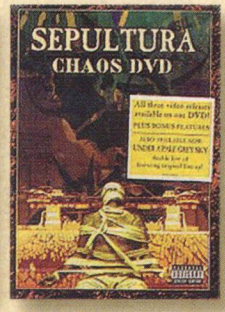

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CHAOS*
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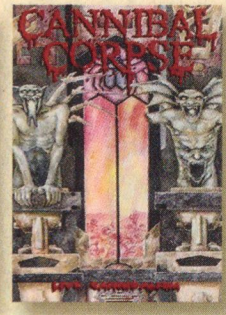

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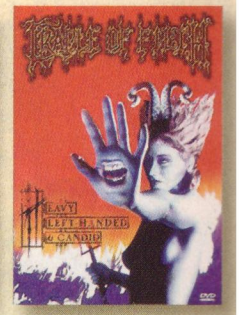

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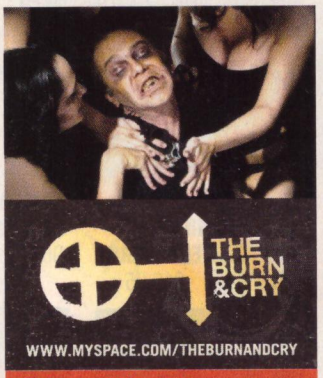
WITH *MEET AND GREET,* *Revolver* has created the ultimate program to help metal and hard-rock musicians get their music heard and gain the recognition and notoriety they crave. Every month we'll feature a new and exciting lineup of bands that are looking to dominate the world. Make sure to check out the Meet and Greet page at **REVOLVERMAG.COM** for free downloads from the artists highlighted here.

OLD FASHIONED BEATDOWN

▸ "Pillar of Salt"

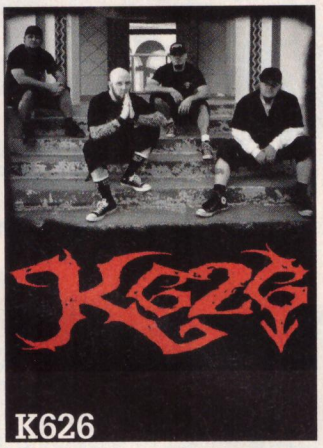
Old Fashioned Beatdown makes "angry music for angry people." The Los Angeles–based quartet came together to create brutal metalcore for the masses and to pump a new intensity into the metal scene. OFB are ready to bring the rage to the streets and the world. www.myspace.com/oldfashionedbeatdown



THE BURN AND CRY

▸ "3 O'Clock Again"

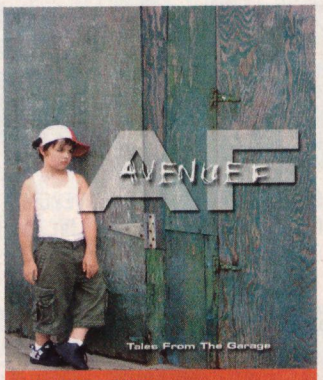
Born in the crucible of NYC, the Burn & Cry embodies metal, punk, hard rock, thrash, jazz, reggae, and hip-hop. The band draws its sound from genres spanning several decades. All find confluence in the Burn & Cry's signature metal music. www.myspace.com/theburnandcry



K626

▸ "Lord of Maggots"

K626 are the real deal; hard-hitting, aggressive, and in your face. If you have a taste for death metal, these guys will sate your hunger with their brand of brutality. With all-original material, K626 write and rock about the war between good and evil. Catch them live in August to see who will prevail. www.K626.net



AVENUE F

▸ "Thr33 Times Over"

Avenue F's music combines in-your-face music with catchy lyrics, tackling issues family problems, relationships woes, and that fickle thing called life. Pick up a copy of the their latest, *Tales From the Garage*, for hard-hitting jams that offer up something that everyone can enjoy. www.avenuef.com

THESE GREEN EYES

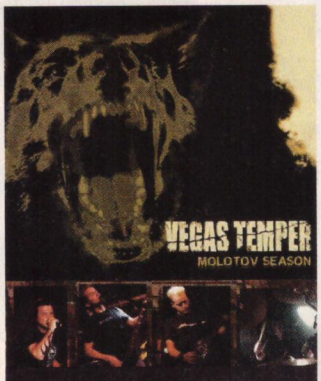
▸ "Sucker Punch"

With their new album Relapse to Recovery as ammo, this CT post-hardcore act is taking the east coast by storm. *Relapse* is replete with tracks that appeal to the world-weary, like "At The End," and shout out high-octane vendettas like "Sucker Punch." www.myspace.com/thesegreeneyes

HEART-SET SELF-DESTRUCT

▸ "Narcotic"

Since their formation in 2005, Heart-Set Self-Destruct have become a staple of Chicago's rock scene. Elements of punk and metal influence the band's sound. Heart-Set Self-Destruct will make their mark with their current record, *Victims Like Me*. www.thebestphotographerever.comnarcotic.mp3



VEGAS TEMPER

▸ "Shotgun"

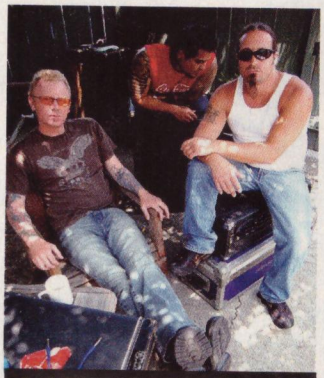
Compared to hard-rock greats like Velvet Revolver and the Stone Temple Pilots, Vegas Temper's strong rock anthems have helped the New Hampshire natives build a faithful following throughout New England. Pick up a copy of their debut album, *Molotov Season*. www.vegastemper.com

DESILLUSION

▸ "Gods of Men"

Desillusion offer the perfect blend of industrial and metal. Formed two years ago, the band has been wreaking havoc up and down the West Coast. Now they're gearing up to hit the road with their extensive light show and contagious live performance. www.myspace.com/desillusion

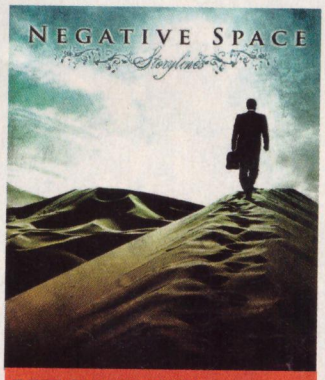
Please contact Jon Rayvid for more info to appear in this section. jonr@revolvermag.com or 646-723-5489



ASTRONAUT ACADEMY

"Mayday"

Astronaut Academy are churning out grunge jams with a fresh twist. Memorable melodies, engaging hooks, and singalong choruses make up the AA brand of music. Astronaut Academy are a can't-miss band who are set to rock it to the top. www.myspace.com/astronautacademy



NEGATIVE SPACE

"White Houses"

Negative Space are tearing up the indie rock scene with their third release, *Storylines*. This high-energy band combines heavy rock with powerful hooks. Hailed by big rock acts like 3 Doors Down, this quintet is a guaranteed hit. www.myspace.com/negativespace

SAINTS OF RUIN

"Inside My Head"

Saints of Ruin are a modern Goth-Rock band that has been masterfully pumping out dark industrial rock since early 2007. Their debut album, *Fairytale*, is receiving rave reviews internationally and is available at several digital outlets, including iTunes. www.myspace.com/saintsofruin

DARK SUN

"Painsuffer"

Thrash-metal outfit Darksun are an amazing live act, storming stages everywhere with their heavy sound and metal riffage. Their new album, *Eternal Crucifixion*, promises to be their fastest and heaviest release to date, so grab a copy and headbang your heart out. www.myspace.com/darksun1

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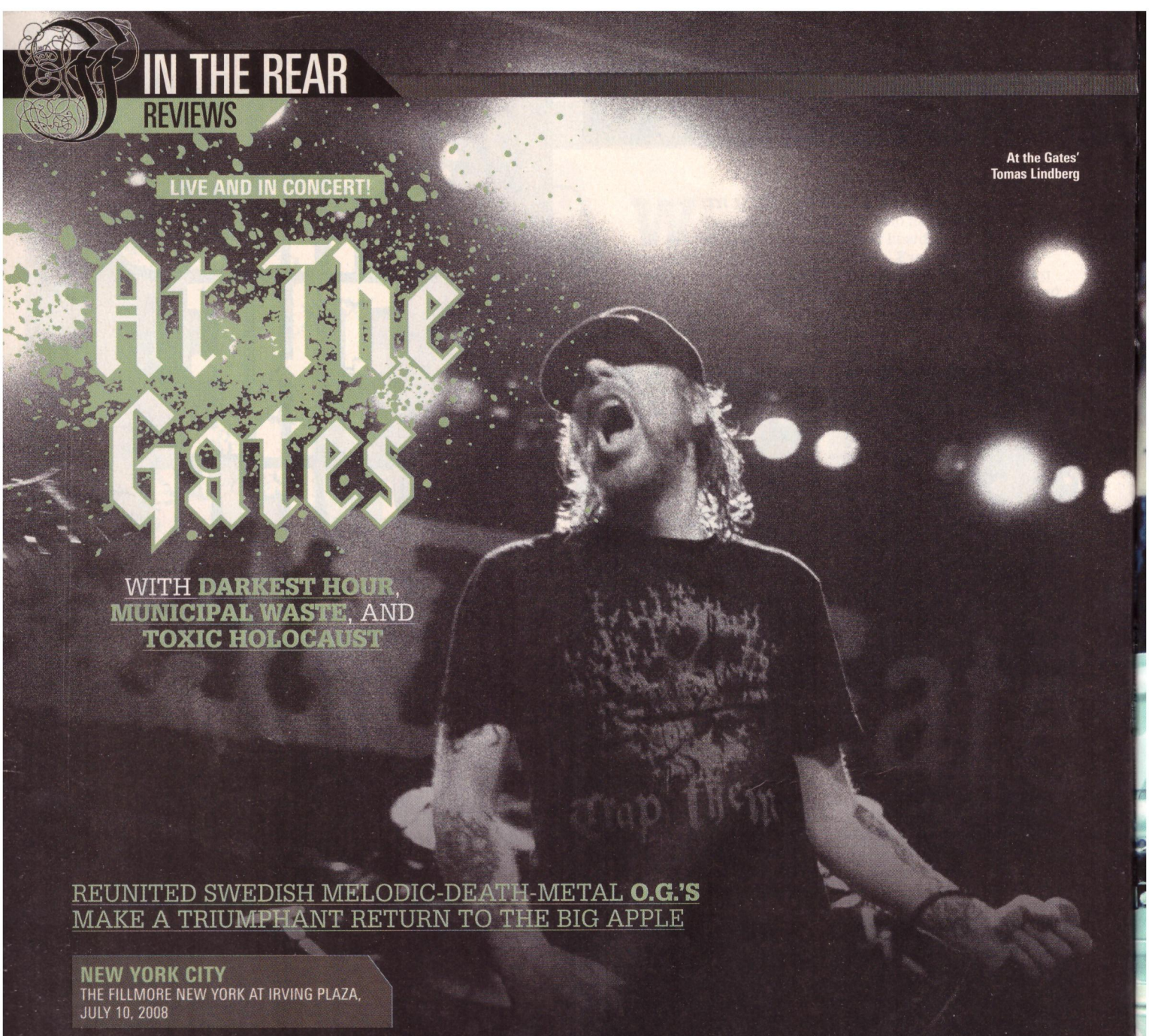


At the Gates' Tomas Lindberg

LIVE AND IN CONCERT!

At The Gates

WITH **DARKEST HOUR**, **MUNICIPAL WASTE**, AND **TOXIC HOLOCAUST**

REUNITED SWEDISH MELODIC-DEATH-METAL **O.G.'S** MAKE A TRIUMPHANT RETURN TO THE BIG APPLE

NEW YORK CITY
THE FILLMORE NEW YORK AT IRVING PLAZA,
JULY 10, 2008

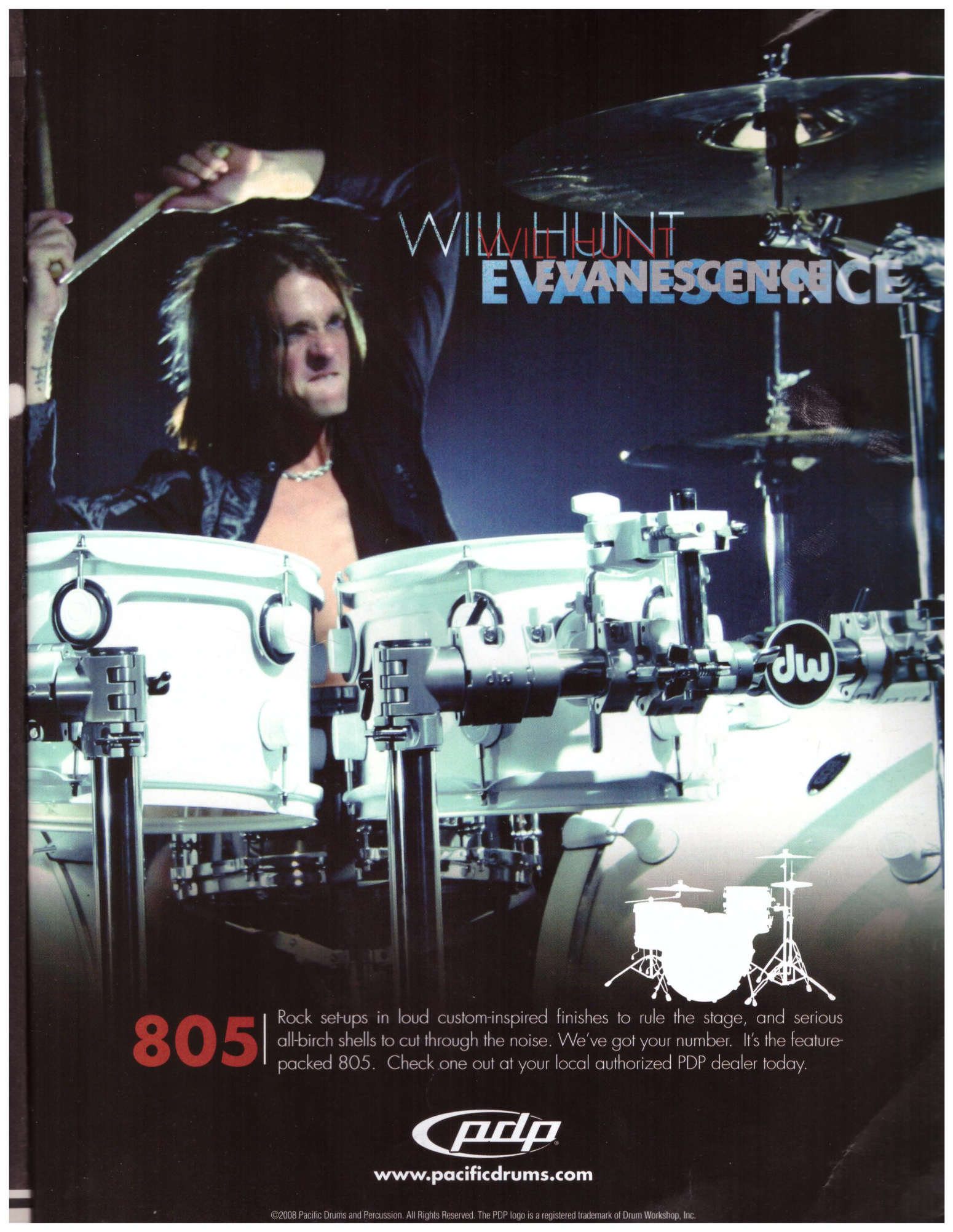
LIKE OBI WAN KENOBI—OR JESUS CHRIST for that matter—Swedish metallists At the Gates became infinitely more powerful after their demise than they ever were in life. Twelve years ago, the group's dissolution seemed anticlimactic at best, with members splintering off to join the Haunted, Cradle of Filth, Disfear, and others. But At the Gates left behind a powerfully influential work in the form of their final album, *Slaughter of the Soul*, a record that has virtually defined the shape and sound of both modern melodic death metal and modern metalcore. And now more than a decade after disbanding, the group has reunited for a tour where they will finally perform for the legions of acolytes they have accumulated in their long absence.

A fair amount of fans, wearing everything from checkerboard deck shoes to steel-toed shitkickers, turn out for the 7 P.M. door time to see Seattle's Toxic Holocaust. The trio's war cries set the night's tone, inspiring some early, spirited moshes. Thrash cartoons Municipal Waste keep up the momentum with a well-placed "wall of death." Then come Darkest Hour. Although they're the act most obviously influenced by the headliners, the audience greets the metalcore stalwarts mostly with apathy.

Not so At the Gates. From the punky blasts of opener "Slaughter of the Soul" through the final encore, the audience sings along at top volume, almost completely drowning out vocalist Tomas Lindberg's screams. The group plays tunes from each of its albums, though about half come from *Slaughter*. A quintessential showman, Lindberg boosts morale by goading the audience with "I can't hear you" gestures, nodding his head, mouth agape like a Muppet, and holding up his finger in a victorious "No. 1!" When he asks how many fans saw At the Gates 12 years ago on their final tour, maybe 20 percent of the audience cheers; when he asks how many caught them the night before (this is the second of two back-to-back, sold-out shows at NYC's Fillmore Theater at Irving Plaza), it's more like half.

With each song, the band seems happier. Lindberg's voice is more forceful than on the early-'90s albums, while twin axmen Anders and Jonas Björler, having played in the Haunted for over a decade, effortlessly negotiate difficult fretboard acrobatics like the intro to "Windows." After playing an encore of "Blinded by Fear," Lindberg says, "You earned one more. This is the song we used to close every show with," launching into "Kingdom Gone" from *The Red in the Sky Is Ours*. Judging from each member's grin as he says goodbye, it's clear that everyone in this band realizes that the smartest thing they ever did might not actually have been breaking up, but getting back together. **KORY GROW**

PHOTO BY ANGELA BOATWRIGHT



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